

# TANTRA OF THE GREAT LIBERATION

(MAHĀNIRVĀNA TANTRA)

A TRANSLATION FROM THE SANSKRIT, WITH  
INTRODUCTION AND COMMENTARY

BY

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कै० कृष्णाजी गणेश लिमिटेड  
पुणे ४.  
यांच्या ग्रंथसंग्रहालयात

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## PREFACE

THE Indian Tantras, which are numerous, constitute the Scripture (*Shāstra*) of the Kaliyuga, and as such are the voluminous source of present and practical orthodox "Hinduism." The Tantra Shāstra is, in fact, and whatever be its historical origin, a development of the *Vaidika Karmakānda*, promulgated to meet the needs of that age. Shiva says: "For the benefit of men of the Kali age, men bereft of energy and dependent for existence on the food they eat, the Kaula doctrine, O auspicious one! is given" (Chap. IX., verse 12). To the Tantra we must therefore look if we would understand aright both ritual, *yoga*, and *sādhana* of all kinds, as also the general principles of which these practices are but the objective expression.

Yet of all the forms of Hindu Shāstra, the Tantra is that which is least known and understood, a circumstance in part due to the difficulties of its subject-matter and to the fact that the key to much of its terminology and method rest with the initiate. The present translation is, in fact, the first published in Europe of any Indian Tantra. An inaccurate version rendered in imperfect English was published in Calcutta by a Bengali editor some twelve years ago, preceded by an Introduction which displayed insufficient knowledge in respect of what it somewhat quaintly described as "the mystical and superficially technical passages" of this Tantra. A desire to attempt to do it greater justice has in part prompted its selection as the first for publication. This Tantra is, further, one which is well known and esteemed, though

perhaps more highly so amongst that portion of the Indian public which favours "reformed" Hinduism than amongst some Tāntrikas, to whom, as I have been told, certain of its provisions appear to display unnecessary timidity. The former admire it on account of its noble exposition of the worship of the Supreme Brahman, and in the belief that certain of its passages absolutely discountenance the orthodox ritual. Nothing can be more mistaken than such belief, even though it be the fact that "for him who has faith in the root, of what use are the branches and leaves." This anyone will discover who reads the text. It is true that, as Chap. VII., verse 94, says: "In the purified heart knowledge of Brahman grows," and *Brahmajñāne samutpānne krityākrityang na vidyate*. But the statement assumes the attainment of *Brahmajñāna*, and this, the Shāstra says, can be attained, not by Vedantic discussions nor mere prayer, after the manner of Protestant systems of Christian worship, but by the *Sādhana* which is its main subject-matter. I have referred to Protestant systems, for the Catholic Church possesses an elaborate ritual and a *sādhana* of its own which is in many points strikingly analogous to the Hindu system. The section of Tāntrikas to whom I have referred are, I believe, also in error. For the design of this Tantra appears to be, whilst conserving commonly-recognized Tāntrik principles, to secure that, as has sometimes proved to be the case, they are not abused. Pārvvati says (Chap. I., verse 67): "I fear, O Lord! that even that which Thou hast ordained for the good of men will, through them, turn out for evil." *Hitaya yāne, karmāni kathitāni tvayā prabho Manyetāni mahādeva viparitāni mānave*. It is significant, in connection with these observations, to note that this particular Tantra was chosen as the subject of commentary by Shṛīmad Hariharānanda Bhāratī, the Guru of the celebrated Hindu "reformer," Rāja Ram Mohun Roy.

The Tantra has been assigned to the group of sixty-four known as those of the Rathakrānta. It was first published by the Ādi-Brāhma-Samāja in 1798 Shakābda (A.D. 1876), and was printed in Bengali characters, with the notes of the Kulāvadhūtā Shrīmad Hariharānanda Bhārati under the editorship of Ānandachandra Vidyāvāgīsha. The preface to this edition stated that three MSS. were consulted; one belonging to the library of the Samāja; the second supplied by Durgādāsa Chandhuri, and the third taken from the library of Rāja Ram Mohun Roy. This text appears to be the basis of subsequent publications. It was again printed in 1888 by Shri Krishna Gopāla Bhakta, since when there have been several editions with Bengali translations, including that of Shri Prasanna Kumāra Shastri. The late Pandit Jivānanda Vidyāsāgara published an edition in Devanāgarī character, with the notes of Hariharānanda; and the Venkateshvara Press at Bombay have issued another in similar character with a Hindī translation.

The translation published is that of the first part only. It is commonly thought (and was so stated by the author of the Calcutta edition in English to which I have referred) that the second portion is lost. This is, however, not so, though copies of the complete Tantra are rare enough. The full text exists in manuscript, and I hope at a later date to have an opportunity of publishing a translation of it. I came across a complete manuscript some two years ago in the possession of a Nepalese Pandit. He would, however, only permit me to make a copy of his manuscript on the condition that the *Shatkarmma* Mantras were not published. For, as he said, virtue not being a condition precedent for the acquisition of *siddhi* in such Mantras, their publication might enable the evilly disposed to work harm against others, a crime which, he added, was, in his own country, where the Tantra was current, punishable by the civil power. I was unable to persuade him even with the observation

that the mere publication of the Mantra without knowledge of what is called the *prayoga* (which cannot be learned of books) would in any case be ineffectual. I could not give an undertaking which would have involved the publication of a mutilated text, and the reader must therefore for the present be content with a translation of the first part of the Tantra, which is generally known, and has, as stated, been several times printed. The incident has further value than the direct purpose for which I have told it. There are some to whom the Tantra, though they may not have read a line of it, is "nothing but black magic," and all its followers are "black magicians." This is of course absurd. In this connection I cannot avoid interposing the observation that certain practices are described in Tantra which, though they are alleged to have the results described therein, yet exist "for delusion." The true attitude of the higher Tāntrika is illustrated by the action of the Pandit who, if he disappointed my expectations, at any rate by his refusal afforded an answer to these too general allegations.

The second portion of the manuscript in his possession contained over double the number of Shlokas to be found in the first part here published.

The edition which has been used for the translation is that (now out of print) edited and published at Calcutta by Shri Krishna Gopāla Bhakta in Chaitra 1295 Bengali era (April, 1888), with Commentary of Shrimad Hariharānanda Bhārati, and with additional notes by the learned and lately deceased Pandit Jaganmohana Tarkālangkāra, called Vriddha in order to distinguish him from another celebrated Pandit of the same name. A new edition of the same work is now, in course of publication, with further notes by the latter's son, Pandit Jnānendranātha Tantraratna.

This valuable Commentary is not, however, altogether suitable for the general reader, for it assumes a certain

amount of knowledge on his part which he does not possess. I have accordingly, whilst availing myself of its aid, written my own commentary, and added an Introduction explaining certain matters and terms referred to or presupposed by the text which, as they require a somewhat more extended treatment, could not be conveniently dealt with in the footnotes. Some of the matters there explained are, though common and fundamental, seldom accurately defined. Nothing, therefore, is lost by a re-statement of them with an intention to serve such accuracy. Other matters are of a special character, and are either not generally known or are misunderstood. The Introduction, however, does not profess to be an exhaustive treatment of that with which it deals. On the contrary, it is but an extended note written to help some way towards a better understanding of the text by the ordinary reader. For a fuller exposition of general principles and practice the interested are referred to three works which I have in preparation, "Principles of Tantra" (*Tantratattva*), "Exposition of the Secret Worship" (*Rahasyapūjāpaddhati*), and "Description of the Six Centres" (*Shatchakranirūpana*). There are, however, some matters in the *Shāstra* or its accompanying oral tradition which he must, and if disposed thereto will, find out for himself. This, too, is implied by the saying in this Tantra that it is by merit acquired in previous births that the mind inclines to Kaula doctrine (Chapter VII., verse 99). However this may be, no one will understand the *Shāstra* who starts his inquiry with a mind burdened with the current prejudices against it, whatever be the colour of truth some of them may possess by reason of actual abuse of Shāstric principles.

In conclusion, I wish to thank my Indian friends for the aid they have given me in the preparation of this and other kindred works, and to whom I am indebted for much information gathered during many

pleasant hours which we have spent together in the study of a subject of common interest to them and myself. The Tantras generally are written in comparatively simple Sanskrit. For their rendering, however, a working knowledge of their terminology and ritual is required, which can be only fully found in those to whom it is familiar through race, upbringing, and environment, and in whom there is still some regard for their ancient inheritance. As for others, they must learn to see through the Indian eye of knowledge until their own have been trained to its lines of vision. In this way we shall be in the future spared some of the ridiculous presentments of Indian beliefs common in the past and even now too current.

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*January 7, 1913.*

## INTRODUCTION

### MOUNT KAILĀSA.

THE scene of the revelation of this Tantra is laid in Himālaya, the "Abode of Snow," a holy land weighted with the traditions of the Āryan race. Here in these lofty uplands, encircled with everlasting snows, rose the great mountain of the north, the Sapta Kula Parvata. Hence the race itself came, and there its early legends have their setting. There are still shown at Bhimudiyar the caves where the sons of Pandu and Draupadi rested, as did Rāma and his faithful wife at the point where the Kosi joins the Sītā in the grove of Asoka trees. In these mountains Munis and Rishis lived. Here also is the *Kshetra* of Shiva Mahādeva, where His Spouse Pārvvatī, the daughter of the Mountain King, was born, and where Mother Ganges also has her source. From time immemorial pilgrims have toiled through these mountains to visit the three great shrines of Gangotri,<sup>1</sup> Kedarnath,<sup>2</sup> and Badrinath.<sup>3</sup> At Kangri, further north, the pilgrims make the *parikrama* of Mount Kailāsa (Kang Rinpoche), where Shiva is said to dwell. This nobly towering peak

<sup>1</sup> Source of the Ganges.

<sup>2</sup> A *matha* and temple dedicated to Shri Sādāshiva in charge of the Shaiva ascetics called Jangama. The Devatā is also worshipped at four other places along the Himālayan chain—Tungnath, Rudranath, Madhmaheshwar, and Kalpeshwar. These and the first-named form the "Panchkedar."

<sup>3</sup> A celebrated temple dedicated to an incarnation of the Deva Vishnu, who from Kurmmachala is said to have descended in his Kurmma form. As to Badārīka see Mahābhārata c. 92 Aranyaparvan.



risers to the north-west of the sacred Mansarowar Lake (Mapham Yum-tso) from amidst the purple ranges of the lower Kangri Mountains. The paradise of Shiva is a summerland of both lasting sunshine and cool shade, musical with the song of birds and bright with undying flowers. The air, scented with the sweet fragrance of Mandāra chaplets, resounds with the music and song of celestial singers and players. The Mount is *Gana Parvata*, thronged with trains of Spirits (*devayoni*), of which the opening Chapter speaks.

And in the regions beyond rises Mount Meru, centre of the world-lotus. Its heights, peopled with spirits, are hung with clusters of stars as with wreaths of Mālātī flowers. In short, it is written :<sup>1</sup> " He who thinks of Himāchala, though he should not behold him, is greater than he who performs all worship in Kāshi (Benares). In a hundred ages of the Devas I could not tell thee of the glories of Himāchala. As the dew is dried up by the morning sun, so are the sins of mankind by the sight of Himāchala."

It is not, however, necessary to go to the Himālayan Kailāsa to find Shiva. He dwells wheresoever his worshippers, versed in Kulatattva, abide,<sup>2</sup> and His mystic mount is to be sought in the thousand-petalled lotus<sup>3</sup> (*sahasrāra-padma*) in the body of every human *jīva*, hence called Shivasthāna, to which all, wheresoever situate, may repair when they have learned how to achieve the way thither.

Shiva promulgates His teaching in the world below in the works known as Yāmala, Dāmara, Shiva Sūtra,<sup>4</sup> and in the Tantras which exist in the form of Dialogues between the Devatā and his Shakti, the Devī in Her form as Pārvvatī. According to the Gāyatrī Tantra,<sup>5</sup> the

<sup>1</sup> Skanda Purāna.

<sup>2</sup> Kulārṇava Tantra (chap. ix.).

<sup>3</sup> See Tripurāsāra, cited in Bhāskaraśāstra's Commentary on Lalitāsahasranāma, verse 17. *Guroh sthānam hi Kailāsam* as the Yoginī Tantra (chap. i.) says.

<sup>4</sup> Of which the Shiva Sūtra Vimarshini is a Commentary.

<sup>5</sup> Chapter X.

Deva Ganesha first preached the Tantra to the *Devayoni* on Mount Kailāsa, after he had himself received them from the mouth of Shiva.

After a description of the mountain, the Dialogue opens with a question from Pārvvatī<sup>1</sup> in answer to which and those which succeed it, Shiva unfolds His doctrine on the subjects with which this particular Tantra deals.

### SHIVA AND SHAKTI.

That eternal immutable existence which transcends the *tūriya* and all other states is the unconditioned Absolute, the supreme Brahman or Para-brahman, without Prakriti (*nishkāla*) or Her attributes (*nir-guna*), which, as being the inner self and knowing subject, can never be the object of cognition, and is to be apprehended only through *yoga* by the realization of the Self (*ātmajnāna*), which It is. For as it is said, "Spirit can alone know Spirit." Being beyond mind, speech, and without name, the Brahman was called "*Tat*," "That," and then "*Tat Sat*," "That which is." For the sun, moon, and stars, and all visible things, what are they but a glimpse of light caught from "That" (*Tat*)?

*Brahman* is both *nishkāla* and *sakala*. *Kalā* is Prakriti. The *nishkāla* Brahman or Para-brahman is the *Tat*, when thought of as without Prakriti (*prakriteranya*). It is called *sakala* when with Prakriti.<sup>2</sup> As the substance of Prakriti is the three *gunas* It is then *sa-guna*, as in the previous state It was *nir-guna*. Though in the latter state It is thought of as without Shakti, yet (making accommodation to human speech) in It potentially exists Shakti, Its power and the whole universe produced by It. To say, however, that the Shakti exists in the Brahman is but a form of speech, since It and Shakti are, in fact, one,

<sup>1</sup> As the Devī is here the *sishya*, this Tantra is in the form called Āgama.

<sup>2</sup> *Sāradātīlakam* (chap. i.), and chap. i. of *Shāktānandatarangini* ("Waves of Bliss for Shāktas"), both Tāntrika works of great authority.

and Shakti is eternal (*Anādi-rūpā*).<sup>1</sup> She is *Brahma-rūpā* and both *vi-gunā* (*nir-gunā*) and *sa-gunā*; the *Chaitanya-rūpinī-Devī*, who manifests all *bhūta*. She is the *Ānanda-rūpinī-Devī*, by whom the Brahman manifests Itself,<sup>2</sup> and who, to use the words of the *Sāradā*, pervades the universe as does oil the sesamum seed.

In the beginning the *Nishkala* Brahman alone existed. In the beginning there was the One. It willed and became many. *Aham bahu syām*—"may I be many." In such manifestation of Shakti the Brahman is known as the lower (*apara*) or manifested Brahman, who, as the subject of worship, is meditated upon with attributes. And, in fact, to the mind and sense of the embodied spirit (*jīva*) the Brahman has body and form. It is embodied in the forms of all *Devas* and *Devīs*, and in the worshipper himself. Its form is that of the universe, and of all things and beings therein.

As *Shruti* says: "He saw" (*Sa aikshata, aham bahu syām prajāyeyā*). "He thought to Himself may I be many." "*Sa aikshata*" was itself a manifestation of Shakti, the *Paramāpūrva-nirvāna shakti*, or Brahman as Shakti.<sup>3</sup> From the Brahman, with Shakti (*Para-shakti-maya*) issued *Nāda* (Shiva-Shakti as the "Word" or "Sound"), and from *Nāda*, *Vindu* appeared. *Kalicharana*<sup>4</sup> in his commentary on the *Shatchakra-nirūpana* says that Shiva and *Nirvāna* Shakti bound by a *mayik* bond and covering, should be thought of as existing in the form of *Parang Vindu*.

The *Sāradā*<sup>5</sup> says: *Sachchidānanda vibhavāt sakalāt parameshvarāt āśichchhaktistato nādo, nādād vindu-samudbhavah* ("From Parameshvara vested with the wealth of *sachchidānanda* and with *Prakṛiti* (*sakala*)

<sup>1</sup> *Pranamyā prakṛiting nityāṅg paramātmavarūpinim* (loc. cit. *Shāktā-nandataranginī*).

<sup>2</sup> *Kubjikā Tantra*, 1st Patala.

<sup>3</sup> *Shat-chakranirūpana*. Commentary on verse 49.

<sup>4</sup> *Ibid.*, verse 37.

<sup>5</sup> *Sāradatilaka* (chap. i.).

issued Shakti ; from Shakti came Nāda and from Nāda was born Vindu "). The state of subtle body which is known as Kāma-kalā is the *mūla* of *mantra*. The term *mūla-mantrātmikā*, when applied to the Devī, refers to this subtle body of Hers known as the Kāma-kalā.<sup>1</sup> The Tantra also speaks of three Vindus, namely Shiva-maya, Shakti-maya, and Shiva-shakti-maya.<sup>2</sup>

The Parang-vindu is represented as a circle, the centre of which is the *brahma-pāda*, or place of Brahman, wherein are Prakriti-Purusha, the circumference of which is encircling *māyā*.<sup>3</sup> It is on the crescent of *nirvāna-kalā*, the seventeenth, which is again in that of *amā-kalā*, the sixteenth digit (referred to in the text) of the moon-circle (*Chandramandala*), which circle is situate above the Sun-Circle (*Sūryyamandala*), the *Guru* and the *hangsah*, which are in the pericarp of the thousand-petalled lotus (*sahasrārāpadma*). Next to the Vindu is the fiery Bodhinī, or Nibodhikā (v. *post*). The Vindu, with the Nirvāna-kalā, Nibodhikā, and Amā-kalā, are situated in the lightning-like inverted triangle<sup>4</sup> known as "*A, Ka, Tha*," and which is so called because at its apex is *A* ; at its right base is *Ka* ; and at its left base *Tha*. It is made up of forty-eight letters (*mātrikā*) : the sixteen vowels running from *A* to *Ka* ; sixteen consonants of the *ka-varga* and other groups running from *A* to *Ka* ; and the remaining sixteen from *Ka* to *Tha*. Inside are the remaining letters (*mātrikā*), *ha*, *la* (second), and *ksha*.<sup>5</sup> As the substance of Devī is *mātrika* (*mātrikā-māyā*) the triangle represents the " Word " of all that exists. The

<sup>1</sup> See Bhāskararāya's Commentary on the Lalitāsahasranāma, verse 36.

<sup>2</sup> *Prāna-toshinī* ( p. 8).

<sup>3</sup> *Māyābandhanāchchhāditaparakritipurusha parang vinduh*, Commentary to verse 49 of the *Shat-chakrā-nirūpana*.

<sup>4</sup> The Devī Purāna says that Kundalinī is so called because She has the *shringātaka* or triangle form, the three angles being the *ichchhā*, *jñāna*, and *kriyā shaktis* (see also Yoginīhrīdaya).

<sup>5</sup> *Shat-chakranirūpana*.

triangle is itself encircled by the *Chandramandala*. The Vindu is symbolically described as being like a grain of gram (*chanaka*), which under its encircling sheath contains a divided seed. This *Parang-vindu* is Prakriti-Purusha, Shiva-Shakti.<sup>1</sup> It is known as the Shabda-Brahman (the Sound Brahman), or Aparabrahman.<sup>2</sup> A polarization of the two Shiva and Shakti *Tattvas* then takes place in *Parashaktimaya*. The Devī becomes *Unmukhī*. Her face turns towards Shiva. There is an unfolding which bursts the encircling shell of *Māyā*, and creation then takes place by division of Shiva and Shakti or of "Hang" and "Sah."<sup>3</sup> The *Sāradā* says: "The *Devatāparashaktimaya* is again Itself divided, such divisions being known as Vindu, Vīja, and Nāda."<sup>4</sup> Vindu is of the nature of Nāda or Shiva, and Vīja of Shakti, and Nāda has been said to be the relation of these two by those who are versed in all the *Āgamas*.<sup>5</sup> The *Sāradā* says that before the bursting of the shell enclosing the *brahma-pāda*, which, together with its defining circumference, constitute the Shabda-brahman, an indistinct sound arose (*avyaktātmāravobhavat*). This *avyaktanāda* is both the first and the last state of Nāda, according as it is viewed from the standpoint of evolution or involution. For Nāda, as Rāghava-bhaṭṭa<sup>6</sup> says, exists in three states. In Nāda are the *guṇa* (*sattva*, *rajas*, and

<sup>1</sup> *Shat-chakranirūpana*, Commentary, verse 49.

<sup>2</sup> *Sāradātilaka*, (chap. i.):

*Bhīdyamānāt parād vindor avyaktātmāravobhavat.*  
*Shabda-brahmeti tam prāhuḥ.*

"From the unfolding Parangvindu arose an indistinct sound. This Vindu is called the Shabda-brahman."

<sup>3</sup> *Shatchakra nirupana*, verse 49.

<sup>4</sup> That is, these are three different aspects of It.

<sup>5</sup> Chapter I.:

*Parashakti mayah sākshāt tridhāsau bhīdyate punah*  
*Vindurnādo vījam iti tasya bhedāḥ samīritāḥ*  
*Vindunādātmaḥ vījaḥ shaktirnādastayormūlāḥ*  
*Samāvāyah samākhyatāḥ sarvāgamavishāradaḥ.*

<sup>6</sup> See Commentary on verse 48 of the *Shat-chakranirūpana*.

*tamas*), which form the substance of *Prakṛiti*, which with *Shiva* It is. When *tamo-guna* predominates *Nāda* is merely an indistinct or unmanifested (*dhvanyāt - mako'vyakta-nādah*<sup>1</sup>) sound in the nature of *dhvani*. In this state, in which it is a phase of *Avyaktanāda*, it is called *Nibodhikā*, or *Bodhinī*. It is *Nāda* when *rajo-guna* is in the ascendant, when there is a sound in which there is something like a connected or combined disposition of the letters.<sup>2</sup> When the *sattva-guna* preponderates *Nāda* assumes the form of *Vindu*.<sup>3</sup> The action of *rajas* on *tamas* is to veil. Its own independent action effects an arrangement which is only perfected by the emergence of the essentially manifesting *sāttvika-guna* set into play by it. *Nāda*, *Vindu*, and *Nibodhikā*, and the *Shakti*, of which they are the specific manifestation, are said to be in the form of *Sun*, *Moon*, and *Fire* respectively.<sup>4</sup> *Jñāna* (spiritual wisdom<sup>5</sup>) is spoken of as fire as it burns up all actions, and the *tamoguna* is associated with it. For when the effect of cause and effect of action are really known, then action ceases. *Ichchhā* is the *Moon*. The *Moon* contains the sixteenth digit, the *Amā-kalā* with its nectar, which neither increases nor decays, and *Ichchhā*, or will, is the eternal precursor of creation. *Kriyā* is like the *Sun*, for as the *Sun* by its light makes all things visible, so unless there is action and striving there cannot be realization or manifestation. As the *Gītā* says : " As one *Sun* makes manifest all the *loka*."

The *Shabda-Brahman* manifests Itself in a triad of

<sup>1</sup> *Tamogunādhikyena kevala-dhvanyātmako'vyakta-nādah. Avyakta* is *lit.*, unspoken, hidden, unmanifest, etc.

<sup>2</sup> *Raja'adhikyena kinchidvarna-baddha-nyāsātmakah.*

<sup>3</sup> *Sattvādhikyena vindurūpah.*

<sup>4</sup> *Tatashcha nāda-vindu-nibodhikāh arkenduvahnirupāh* (*Shat-chakra*, verse 49, note). See also the *Sārādā* (chap. i.), which says *te* (that is, *Raudrī*, *Jyeshthā*, and *Vāmā*) *jñanechchhākriyātmāno vahnindvarka-svarūpinah.*

<sup>5</sup> *Jñāna* is that knowledge which gives liberation. All other knowledge is called *vijnāna*.

## xxiv TANTRA OF THE GREAT LIBERATION

energies—knowledge (*jñānashakti*), will (*ichchhā-shakti*), and action (*kriyā-shakti*), associated with the three *gunas* of Prakṛiti, *tamas*, *sattva*, and *rajas*. From the Parang-Vindu, who is both *vindvāt-maka* and *kalātma*—i.e., Shakti—issued Raudrī, Rudra and his Shakti, whose forms are fire (*vahni*), and whose activity is knowledge (*jñāna*); Vāmā, and Vishnu and his Shakti, whose form is the sun, and whose activity is *kriyā* (action): and Jyeshthā and Brahmā and his Shakti, whose form is the Moon, and whose activity is desire. The Vāmā-keshvara Tantra says that Tri-purā is threefold, as Brahmā, Vishnu, and Isha; and as the energies desire, wisdom, and action;<sup>1</sup> the energy of will when Brahman would create; the energy of wisdom when She reminds Him, saying “Let this be thus”; and when, thus knowing, He acts, She becomes the energy of action. The Devī is thus *Ichchhā-shakti-jñāna-shakti-kriyā-shakti-svarūpīnī*.<sup>2</sup>

Para-shiva exists as a septenary under the form, firstly, of Shambhū, who is the associate of time (*kāla-bandhu*). From Him issues Sadā-shiva, Who pervades and manifests all things, and then come Īshāna and the triad, Rudra, Vishnu, and Brahmā, each with their respective Shakti (without whom they avail nothing<sup>3</sup>) separately and particularly associated with the *gunas*, *tamas*, *sattva* and *rajas*. Of these Devas, the last triad, together with Īshāna and Sadā-shiva, are the five Shivas who are collectively known as the *Mahā-preta*, whose *vīja* is “*Hsauh*.” Of the Mahā-preta, it is said that the last four form the support, and the fifth the seat, of the bed on which the Devī is united with Parama-shiva,

<sup>1</sup> See *Prāna-toshinī* (pp. 8, 9). *Goraksha Sanghitā* and *Bhūta-shuddhi Tantra*. See also *Yoginī Tantra*, Part I., chap. x.

<sup>2</sup> *Lalitā*, verse 130 (see *Bhāskararāya's Commentary*).

<sup>3</sup> And so the *Kubjikā Tantra* (chap. i.) says: “Not Brahmā, Vishnu, Rudra create, maintain, or destroy; but Brāhmī, Vaishnavī, Rudrānī. Their husbands are but as dead bodies.”

in the room of *chintāmani* stone,<sup>1</sup> on the jewelled island clad with clumps of *kadamba* and heavenly trees set in the ocean of Ambrosia.<sup>2</sup>

Shiva is variously addressed in this work as Shambhū, Sadā-shiva, Shankara, Maheshvara, etc., names which indicate particular states, qualities, and manifestations of the One in its descent towards the many; for there are many Rudras. Thus Sadā-shiva indicates the predominance of the *sattva-guna*. His names are many, 1,008 being given in the sixty-ninth chapter of the Shiva Purāna, and in the seventeenth chapter of the Anushāsana Parvan of the Mahābhārata.<sup>3</sup>

Shakti is both *māyā*, that by which the Brahman creating the universe is able to make Itself appear to be different from what It really is,<sup>4</sup> and *mula-prakriti*, or the unmanifested (*avyakta*) state of that which, when manifest, is the universe of name and form. It is the primary so called "material cause," consisting of the equipoise of the triad of *guna* or "qualities" which are *sattva* (that which manifests) *rajas* (that which acts), *tamās* (that which veils and produces inertia). The three *gunas* represent

<sup>1</sup> The "stone which grants all desires" is described in the Rudra-yāmala and Brahmānda Purāna. It is the place of origin of all those Mantras which bestow all desired objects (*chintita*).

<sup>2</sup> See Ānandalahari of Shangkarāchāryya, (verse 8), and Rudra-yāmala. According to the Bahurūpāṣṭaka and Bhairavayāmala, the bed is Shiva, the pillow Maheshāna, the matting Sadāshiva, and the four supports Brahmā, Hari, Rudra, and Īshāna. Hence Devī is called *Pancha-preta-manchādhishtāyini* (verse 174), Lalitāsahasranāma.

<sup>3</sup> See also the Agni, Padma, Bhavishyottara, Varāha, Kūrmma, Vāmana, Purānas, and in particular, the Linga Purāna and the Kāshikhanda of the Skanda Purāna.

<sup>4</sup> The Devī Purāna (chap. xlv.), speaking of this power of the Supreme, says: "That which is of various cause and effect; the giver of unthought-of fruit which in this world seems like magic or a dream: that is called *māyā*":

*Vichitra-kāryyakāranāchintitaphalapradā*  
*Svapnendrajavalloke māyā tena prakīrtitā.*



Nature as the revelation of spirit, Nature as the passage of descent from spirit to matter, or of ascent from matter to spirit, and Nature as the dense veil of spirit.<sup>1</sup> The Devī is thus *guna-nidhi*<sup>2</sup> ("treasure-house of *guna*"). *Mula-prakriti* is the womb into which Brahman casts the seed from which all things are born.<sup>3</sup> The womb thrills to the movement of the essentially active *rajo-guna*. The equilibrium of the triad is destroyed, and the *guna*, now in varied combinations, evolve under the illumination of Shiva (*chit*), the universe which is ruled by Maheshvara and Maheshvarī. The dual principles of Shiva and Shakti, which are in such dual form the product of the polarity manifested in *Parashakti-maya*, pervade the whole universe, and are present in man in the Svayambhū-Linga of the *mūlādhāra* and the Devī Kundalinī, who, in serpent form, encircles it. The Shabda-Brahman assumes in the body of man the form of the Devī Kundalinī, and as such is in all *prāṇi* (breathing creatures), and in the shape of letters appears in prose and verse. *Kundala* means coiled. Hence Kundalinī, whose form is that of a coiled serpent, means that which is coiled. She is the luminous vital energy (*jīva-shakti*) which manifests as *prāṇa*, She sleeps in the *mūlādhāra*, and has three and a half coils corresponding in number with the three and a half *vindus* of which the Kubjikā Tantra speaks. When after closing the ears the sound of Her hissing is not heard death approaches.

From the first *avyakta* creation issued the second *maḥat*, with its three *guna* distinctly manifested. Thence sprung the third creation *aṅgākāra* (selfhood), which is of threefold form—*vaikārika*, or pure *sāttvika aṅgākāra*; the *taijasa*, or *rājasika aṅgākāra*; and the *tāmasika*, or *bhūtādika aṅgākāra*. The latter is the origin of the

<sup>1</sup> See post *sub voc.* "Guna."

<sup>2</sup> *Lalitā-sahasrā-nama*, (verse 121). For though the *guna* are specifically three, they have endless modifications.

<sup>3</sup> *Bhāgavad-gītā*, (chap. xiv.).

subtle essences (*tan-mātrā*) of the *Tattvas*, ether, air, fire, water, earth, associated with sound, touch, sight, taste and smell, and with the colours—pure transparency, shyāma, red, white, and yellow. There is some difference in the schools as to that which each of the three forms produces, but from such threefold form of *Ahang-kāra* issue the *indriya* ("senses"), and the Devas *Dik*, *Vāta*, *Arka*, *Prachetas*, *Vahni*, *Indra*, *Upendra*, *Mitra*, and the *Ashvins*. The *vaikārika*, *aijasa*, and *bhūtādika* are the fourth, fifth, and sixth creations, which are known as *prākṛita*, or appertaining to *Prakṛiti*. The rest, which are products of these, such as the vegetable world with its upward life current, animals with horizontal life current, and *bhūta*, *preta* and the like, whose life current tends downward, constitute the *vaikṛita* creation, the two being known as the *kaumāra* creation.

The Goddess (*Devī*) is the great *Shakti*. She is *Māyā*, for of Her the *māyā* which produces the *sangsāra* is. As Lord of *māyā* She is *Mahāmāyā*.<sup>1</sup> *Devī* is *a-vidyā* (nescience) because She binds and *vidyā* (knowledge) because She liberates and destroys the *sangsāra*.<sup>2</sup> She is *Prakṛiti*,<sup>3</sup> and as existing before creation is the *Ādyā* (primordial) *Shakti*. *Devī* is the *vāchaka-shakti*, the manifestation of *chit* in *Prakṛiti*, and the *vāchya-shakti*, or *Chit* itself. The *Ātmā* should be contemplated as *Devī*.<sup>4</sup> *Shakti* or *Devī* is thus the Brahman revealed in Its mother aspect (*shrī-mātā*)<sup>5</sup> as Creatrix and Nourisher of the worlds. *Kālī* says of Herself in *Yogini Tantra*:<sup>6</sup> "*Sachchidānanda-rūpāham brahmaivāham sphurat-prabham.*" So the *Devī* is described with attributes both of

<sup>1</sup> *Mahāmāyā* without *māyā* is *nir-gunā*, and with *māyā*, *Sa-gunā* *Shāktānanda-taranginī*, (chap. i.).

<sup>2</sup> *Shāktānanda-taranginī*, (chap. i.).

<sup>3</sup> *Brahma-vaivarta Purāna* (chap. i.). *Prakṛitikhanda*. *Nāradya Purāna*.

<sup>4</sup> See chap. ii. of *Devī-bhāgavata*.

<sup>5</sup> *Devī* is worshipped on account of Her soft heart (*komalāntah-karanam*), *Shāktānanda-taranginī* (chap. iii.).

<sup>6</sup> Part I., Chapter X.

the qualified<sup>1</sup> Brahman ; and (since that Brahman is but the manifestation of the Absolute) She is also addressed with epithets, which denote the unconditioned Brahman.<sup>2</sup> She is the great Mother (*Ambikā*) sprung from the sacrificial hearth of the fire of the Grand Consciousness (*chit*) ; decked with the Sun and Moon ; Lalitā, " She who plays " ; whose play is world-play ; whose eyes playing like fish in the beauteous waters of her Divine face, open and shut with the appearance and disappearance of countless worlds now illuminated by her light now wrapped in her terrible darkness.<sup>3</sup>

The Devī, as Para-brahman, is beyond all form and *guna*. The forms of the Mother of the Universe are threefold. There is first the Supreme (*para*) form, of which, as the *Vishnu-yāmala* says,<sup>4</sup> " none know." There is next her subtle (*sūkshma*) form, which consists of *mantra*. But as the mind cannot easily settle itself upon that which is formless,<sup>5</sup> She appears as the subject of contemplation in Her third, or gross (*sthūla*), or physical form, with hands and feet and the like as celebrated in the *Devī-stotra* of the *Purānas* and *Tantras*. Devī, who as *Prakṛiti* is the source of *Brahmā*, *Vishnu*, and *Maheshvara*,<sup>6</sup> has both male and female forms.<sup>7</sup> But it is in Her female forms that She is chiefly contemplated. For

<sup>1</sup> Such as *Mukunda* an aspect of *Vishnu*. *Lalitāsahasra-nāma*, verse 838.

<sup>2</sup> *Ibid.*, verse 153, and Commentator's note to Chapter II., where Devī is addressed as Supreme Light (*parang-jyotiḥ*), Supreme Abode (*parang-dhāma*), Supreme of Supreme (*parātparā*).

<sup>3</sup> See the *Lalitā-sahasra-nāma*.

<sup>4</sup> *Mātastvat-parama-rūpam tanna jñāti kashchana* (see chap. iii. of *Shāktānanda-taranginī*).

<sup>5</sup> *Amūrtauchit-sthīro na syāt tato mūrting vichintayet* (*ibid.* chap. i., as was also explained to Himavat by Devī in the *Kūrma Purāna*).

<sup>6</sup> *Ibid.*, and as such is called *Tri-purā* (see *Bhāskara-rāya's* Commentary on *Lalitā*, verse 125).

<sup>7</sup> *Ibid.*, chap. iii., which also says that there is no eunuch form of God.

though existing in all things, in a peculiar sense female beings are parts of Her.<sup>1</sup> The Great Mother, who exists in the form of all Tantras and all Yantras,<sup>2</sup> is, as the Lalitā says, the “unsullied treasure-house of beauty”; the Sapphire Devī,<sup>3</sup> whose slender waist,<sup>4</sup> bending beneath the burden of the ripe fruit of her breasts,<sup>5</sup> swells into jewelled hips heavy<sup>6</sup> with the promise of infinite maternities.<sup>7</sup>

As the Mahādevī<sup>8</sup> She exists in all forms as Sarasvatī, Lakshmī, Gāyatrī, Durgā, Tripurā-sundarī, Anna-pūrnā, and all the Devī who are *avatāra* of the Brahman.<sup>9</sup>

Devī, as Satī, Umā, Pārvvatī, and Gaurī, is spouse of Shiva. It was as Satī prior to Daksha's sacrifice (*daksha-*

<sup>1</sup> So in the Chandī (Mārkaṇḍeya Purāna) it is said :

*Vidyāh samastāstava devī bhedāh*

*Striyah samastāh sakalā jagatsu.*

See Author's “Hymns to the Goddess.” The Tāntrika more than all men, recognizes the divinity of woman, as was observed centuries past by the Author of the Dabīstān. The Linga Purāna also after describing Arundhatī, Anasūyā, and Shachī to be each the manifestation of Devī, concludes : “All things indicated by words in the feminine gender are manifestations of Devī.” Similarly the Brahma-vaivarta Purāna.

<sup>2</sup> *Sarva-tantra-rūpā Sarva-yantrātmikā* (see Lalitā, verse 53).

<sup>3</sup> Padma Purāna says “Vishnu ever worships the Sapphire Devī.”

<sup>4</sup> *Āpīvara-stana-tatīṅ tanuvrittamādhyām* (Bhuvaneshvarīstotra), “*tanūmadhyā*” (Lalitā, verse 99) *Krishodārī* (Ādyakālīśvarūpa-stotra, Mahā-nirvāna Tantra, seventh Ullāsa).

<sup>5</sup> *Pinā-stanāḍye*, in Karpūrādistotra; *pinonnata-payodharām*, in Durgādhyāna of Devī Purāna; *bakshoja-kumbhāntari*, in Anna-pūrnāstava; *āpīvara-stana-tatīm*, in Bhuvaneshvarīstotra; which weight her limbs *kucha-bhara-namitāngīm*, in Sarasvatī-dhyāna; *anna-pradāna-niratāṅg-stana-bhāra-namrām*, in Anna-pūrnāstava.

<sup>6</sup> So it is said in the tenth *śloka* of the Karpūrākhyastava—*samanāḍā pinastana-jaghanadhrikyauvanavati*. Shangkarāchārya, in his Tri-purā-sundarī-stotra, speaks of Her *nitamba* (*nitamba-jita-bhūdhārām*) as excelling the mountain in greatness.

<sup>7</sup> The physical characteristics of the Devī in Her swelling breasts and hips are emblematic of Her great Motherhood for She is *Śrīmātā* (see as to Her litanies, “Hymns to the Goddess,” by A. and E. Avalon).

<sup>8</sup> She whose body is, as the Devī Purāna says, immeasurable.

<sup>9</sup> *Shāktānanda-taranginī* (chap. iii.).

*yajna*) that the Devī manifested Herself to Shiva<sup>1</sup> in the ten celebrated forms known as the *dasha-mahāvidyā* referred to in the text—Kālī, Bagalā, Chhinna-mastā, Bhuvaneshvarī, Mātanginī, *Shodashī*, Dhūmāvati, Tripurā-sundarī, Tārā, and Bhairavī. When, at the Daksha-yajna She yielded up her life in shame and sorrow at the treatment accorded by her father to Her Husband, Shiva took away the body, and, ever bearing it with Him, remained wholly distraught and spent with grief. To save the world from the forces of evil which arose and grew with the withdrawal of His Divine control, Vishnu with His discus (*chakra*) cut the dead body of Sati, which Shiva bore, into fifty-one<sup>2</sup> fragments, which fell to earth at the places thereafter known as the fifty-one *mahā-pītha-sthāna* (referred to in the text), where Devī, with Her Bhairava, is worshipped under various names.

Besides the forms of the Devī in the *brahmānda* there is Her subtle form called Kundalinī in the body (*pindānda*). These are but some only of Her endless forms. She is seen as one and as many, as it were, but one moon reflected in countless waters.<sup>3</sup> She exists, too, in all animals and inorganic things, since the universe with all its beauties is, as the Devī Purāna says, but a part of Her. All this diversity of form is but the infinite manifestations of the flowering beauty of the One Supreme Life,<sup>4</sup> a doctrine which is nowhere else taught with greater wealth of illustration than in the Shākta Shāstras, and Tantras. The great Bharga in the bright Sun and all Devatās, and,

<sup>1</sup> In order to display Her power to Her husband, who had not granted, at her request, His permission that She might attend at Daksha's sacrifice. See my edition of the "Tantra-tattva," and for an account of the *dasha-mahā-vidyā*, their *yantra* and *mantra*—the *Dasha-mahā-vidyā-upāsana-rahasya* of Prasanna-Kumāra Shāstrī.

<sup>2</sup> The number is variously given as 50, 51, and 52.

<sup>3</sup> Brahma-vindu Upanishad, 12.

<sup>4</sup> See the Third Chapter of the Shāktānanda-taranginī, where it is said: "The Para-brahman Devī, Shiva, and all other Deva and Devī, are but one, and he who thinks them different from one another goes to Hell."

indeed, all life and being, are wonderful, and are worshipful, but only as Her manifestations. And he who worships them otherwise is, in the words of the great Devī-bhāgavata,<sup>1</sup> "like unto a man who, with the light of a clear lamp in his hands, yet falls into some waterless and terrible well." The highest worship for which the *sādhaka* is qualified (*adhikārī*) only after external worship<sup>2</sup> and that internal form known as *sādhāra*,<sup>3</sup> is described as *nirādhārā*. Therein Pure Intelligence is the Supreme Shakti who is worshipped as the Very Self, the Witness freed of the glamour of the manifold Universe. By one's own direct experience of Maheshvarī as the Self She is with reverence made the object of that worship which leads to liberation.<sup>4</sup>

## GUNA.

It cannot be said that current explanations give a clear understanding of this subject. Yet such is necessary, both as affording one of the chief keys to Indian philosophy and to the principles which govern *Sādhana*. The term *guna* is generally translated "quality," a word which is only accepted for default of a better. For it must not be overlooked that the three *guna* (*Sattva*, *rajas*, and *tamas*), which are of Prakriti, constitute Her very substance. This being so, all Nature which issues from Her, the *Mahā-kārana-svarūpā*, is called *tri-guṇātmakā*, and is composed of the same *guna* in different states of relation to one another. The functions of *sattva*, *rajas*, and *tamas* are to reveal, to make active, and to suppress respectively. *Rajas* is the dynamic, as *sattva* and *tamas* are static principles. That is to say, *sattva* and *tamas* can

<sup>1</sup> Hymn to Jagad-ambikā in Chapter XIX.

<sup>2</sup> *Sūta-saṅghitā*, i. 5, 3, which divides such worship into Vedic and Tāntrik (see Bhāskara-rāya's Commentary on Lalitā, verse 43).

<sup>3</sup> In which Devī is worshipped in the form made up of sacred syllables according to the instructions of the Guru.

<sup>4</sup> See Introduction to Author's "Hymns to the Goddess."

neither reveal nor suppress without being first rendered active by *rajas*. These *gunas* work by mutual suppression.

The unrevealed *Prakṛiti* (*avyakta-prakṛiti*) or *Devī* is the state of stable equilibrium of these three *guna*. When this state is disturbed the manifested universe appears, in every object of which one or other of the three *guna* is in the ascendant. Thus in *Devas*, as in those who approach the *divya* state, *sattva* predominates, and *rajas* and *tamas* are very much reduced. That is, their independent manifestation is reduced. They are in one sense still there, for where *rajas* is not independently active it is operating on *sattva* to suppress *tamas*, which appears or disappears to the extent to which it is, or is not, subject to suppression by the revealing principle. In the ordinary human *jīva*, considered as a class, *tamas* is less reduced than in the case of the *Deva*, but very much reduced when comparison is made with the animal *jīva*. *Rajas* has great independent activity, and *sattva* is also considerably active. In the animal creation *sattva* has considerably less activity. *Rajas* has less independent activity than in man, but is much more active than in the vegetable world. *Tamas* is greatly less preponderant than in the latter. In the vegetable kingdom *tamas* is more preponderant than in the case of animals, and both *rajas* and *sattva* less so. In the inorganic creation *rajas* makes *tamas* active to suppress both *sattva* and its own independent activity. It will thus be seen that the "upward" or revealing movement from the predominance of *tamas* to that of *sattva* represents the spiritual progress of the *jīvātmā*.

Again, as between each member of these classes one or other of the three *guna* may be more or less in the ascendant.

Thus, in one man as compared with another, the *sattva guna* may predominate, in which case his temperament is *sattvik*, or, as the Tantra calls it, *divyabhāva*. In

another the *rajoguna* may prevail, and in the third the *tamoguna*, in which case the individual is described as rajasik, or tamasik, or, to use Tantrik phraseology, he is said to belong to *virabhāva*, or is a *pashu* respectively. Again the vegetable creation is obviously less tamasik, and more rajasik and sattvik than the mineral, and even amongst these last there may be possibly some which are less tamasik than others.

Etymologically, *sattva* is derived from “*sat*,” that which is eternally existent. The eternally existent is also *chit*, pure Intelligence or Spirit, and *ānanda* or Bliss. In a secondary sense, *sat* is also used to denote the “good.” And commonly (though such use obscures the original meaning), the word *sattva guna* is rendered “good quality.” It is, however, “good” in the sense that it is productive of good and happiness. In such case, however, stress is laid rather on a necessary quality or effect (in the ethical sense) of “*sat*” than upon its original meaning. In the primary sense *sat* is that which *reveals*. Nature is a revelation of spirit (*sat*). Where Nature is such a revelation of spirit there it manifests as *sattva guna*. It is the shining forth from under the veil of the hidden spiritual substance (*sat*). And that quality in things which reveals this is *sattva guna*. So of a pregnant woman it is said that she is *antahsattva*, or instinct with *sattva*; she in whom *sattva* as *jīva* (whose characteristic *guna* is *sattva*) is living in an hidden state.

But Nature not only reveals, but is also a dense covering or veil of spirit, at times so dense that the ignorant fail to discern the spirit which it veils. Where Nature is a veil of spirit there it appears in its quality of *tamoguna*.

In this case the *tamoguna* is currently spoken of as representative of inertia, because that is the effect of the nature which veils. This quality, again, when translated into the moral sphere, becomes ignorance, sloth, etc.

In a third sense nature is a bridge between spirit which reveals and matter which veils. Where Nature is a



bridge of descent from spirit to matter, or of ascent from matter to spirit, there it manifests itself as *rajoguna*. This is generally referred to as the quality of activity, and when transferred to the sphere of feeling it shows itself as passion. Each thing in Nature then contains that in which spirit is manifested or reflected as in a mirror or *sattvaguna*; that by which spirit is covered, as it were, by a veil of darkness or *tamoguna*, and that which is the vehicle for the descent into matter or the return to spirit or *rajoguna*. Thus *sattva* is the light of Nature, as *tamas* is its *shade*. *Rajas* is, as it were, a blended tint oscillating between each of the extremes constituted by the other *guna*.

The object of Tāntrik *sādhana* is to bring out and make preponderant the *sattva guna* by the aid of *rajas*, which operates to make the former *guna* active. The subtle body (*lingaśarīra*) of the *jīvātmā* comprises in it *buddhi*, *aṅgākāra*, *manas*, and the ten senses. This subtle body creates for itself gross bodies suited to the spiritual state of the *jīvātmā*. Under the influence of *prārabdhā karma*, *buddhi* becomes *tāmasik*, *rājasik*, or *sāttvik*. In the first case the *jīvātmā* assumes inanimate bodies; in the second, active passionate bodies; and in the third, *sāttvik* bodies of varying degrees of spiritual excellence, ranging from man to the Deva. The gross body is also *triguṇātmaka*. This body conveys impressions to the *jīvātmā* through the subtle body and the *buddhi* in particular. When *sattva* is made active impressions of happiness result, and when *rajas* or *tamas* are active the impressions are those of sorrow and delusion. These impressions are the result of the predominance of these respective *guna*. The action of *rajas* on *sattva* produces happiness, as its own independent activity or operation on *tamas* produce sorrow and delusion respectively. Where *sattva* or happiness is predominant, there sorrow and delusion are suppressed. Where *rajas* or sorrow is predominant, there happiness and delusion are

suppressed. And where *tamas* or delusion predominates there, as in the case of the inorganic world, both happiness and sorrow are suppressed. All objects share these three states in different proportions. There is, however, always in the *jīvātmā* an admixture of sorrow with happiness, due to the operation of *rajas*. For happiness, which is the fruit of righteous acts done to attain happiness, is after all only a *vikāra*. The natural state of the *jīvātmā*—that is, the state of its own true nature—is that bliss (*ānanda*) which arises from the pure knowledge of the Self, in which both happiness and sorrow are equally objects of indifference. The worldly enjoyment of a person involves pain to self or others. This is the result of the pursuit of happiness, whether by righteous or unrighteous acts. As spiritual progress is made, the gross body becomes more and more refined. In inanimate bodies *karma* operates to the production of pure delusion. On the exhaustion of such *karma* the *jīvātmā* assumes animate bodies for the operation of such forms of *karma* as lead to sorrow and happiness mixed with delusion. In the vegetable world *sattva* is but little active, with a corresponding lack of discrimination, for discrimination is the effect of *sattva* in *buddhi*, and from discrimination arises the recognition of pleasure and pain, conceptions of right and wrong, of the transitory and intransitory, and so forth, which are the fruit of a high degree of discrimination, or of activity of *sattva*. In the lower animal *sattva* in *buddhi* is not sufficiently active to lead to any degree of development of these conceptions. In man, however, the *sattva* in *buddhi* is considerably active, and in consequence these conceptions are natural in him. For this reason the human birth is, for spiritual purposes, so important. All men, however, are not capable of forming such conceptions in an equal degree. The degree of activity in an individual's *buddhi* depends on his *prārabdha karma*. However bad such *karma* may be in any particular case, the individual is yet gifted with that

amount<sup>1</sup> of discrimination which, if properly aroused and aided, will enable him to better his spiritual condition by inducing the *rajoguna* in him to give more and more activity to the *sattva guna* in his *buddhi*.

On this account proper guidance and spiritual direction are necessary. A good *guru*, by reason of his own nature and spiritual attainment and disinterested wisdom, will both mark out for the *sisya* the path which is proper for him, and aid him to follow it by the infusion of the *tejas* which is in the Guru himself. Whilst *sādhana* is, as stated, a process for the stimulation of the *sattva guna*, it is evident that one form of it is not suitable to all. It must be adapted to the spiritual condition of the *sisya*, otherwise it will cause injury instead of good. Therefore it is that the adoption of certain forms of *sādhana* by persons who are not competent (*adhikārī*), may not only be fruitless of any good result, but may even lead to evils which *sādhana* as a general principle is designed to prevent. Therefore also is it said that it is better to follow one's own *dharma* than that, however exalted it be, of another.

### THE WORLDS (LOKA).

This earth, which is the object of the physical senses and of the knowledge based thereon, is but one of fourteen worlds or regions placed "above" and "below" it, of which (as the *sūtra* says<sup>2</sup>) knowledge may be obtained by meditation on the solar "nerve" (*nādī*) *sushumnā* in the *merudanda*. On this *nādī* six of the upper worlds are threaded, the seventh and highest overhanging it in the *Sahasrāra Padma*, the thousand-petalled lotus. The sphere of earth (*Bhūrloka*), with its continents, their

<sup>1</sup> Corresponding to the theological doctrine of "sufficiency of grace."

<sup>2</sup> *Bhuvanajñānang sūrye sangyamāt*, Patanjali Yoga Sutra (chap. iii. 26). An account of the *loka* is given in Vyāsa's Commentary on the *sūtra*, in the *Vishnu Purāna* (Bk. II., chaps. v.-vii.); and in the *Bhāgavata*, *Padma*, *Vāyu*, and other *Purānas*.

mountains and rivers, and with its oceans, is the seventh or lowest of the upper worlds. Beneath it are the Hells and Nether Worlds, the names of which are given below. Above the terrestrial sphere is *Bhūvarloka*, or the atmospheric sphere known as the *antariksha*, extending "from the earth to the sun," in which the Siddhas and other celestial beings (*devayoni*) of the upper air dwell. "From the sun to the pole star" (*dhruva*) is *svarloka*, or the heavenly sphere. Heaven (*svarga*) is that which delights the mind, as hell (*naraka*) is that which gives it pain.<sup>1</sup> In the former is the abode of the *Deva* and the blest.

These three spheres are the region of the consequences of work, and are termed transitory as compared with the three highest spheres, and the fourth, which is of a mixed character. When the *jīva* has received his reward he is reborn again on earth. For it is not good action, but the knowledge of the *Ātmā* which procures Liberation (*moksha*). Above *Svarloka* is *Maharloka*, and above it the three ascending regions known as the *janarloka*, *tapoloka*, and *satyaloka*, each inhabited by various forms of celestial intelligence of higher and higher degree. Below the earth (*Bhūh*) and above<sup>2</sup> the nether worlds are the Hells (commencing with *Avīchi*), and of which, according to popular theology, there are thirty-four,<sup>3</sup> though it is elsewhere said<sup>4</sup> there are as many hells as there are offences for which particular punishments are meted out. Of these, six are known as the great hells. Hinduism, however, even when popular, knows nothing of a hell of eternal torment. To it nothing is eternal but the Brahman. Issuing from the Hells the *jīva* is again reborn to make its future. Below the Hells are the seven nether worlds, Sūtalā, Vitalā, Talātālā, Mahātālā, Rasātālā, Atālā, and

<sup>1</sup> Vishnu Purāṇa (Bk. II., chap. vi.). Virtue is heaven and vice is hell, *ibid.* *Narakamināti = kleshang prāpayati*, or giving pain.

<sup>2</sup> Ganabhedha of Vahni Purāṇa

<sup>3</sup> Devi Purāṇa.

<sup>4</sup> Vishnu Purāṇa.

Pātāla, where, according to the Purāṇas, dwell the Nāga serpent divinities, brilliant with jewels, and where, too, the lovely daughters of the Daityas and Dānavas wander, fascinating even the most austere. Yet below Pātāla is the form of Vishnu proceeding from the dark quality (*tamogunah*), known as the Sesha serpent or Ananta, bearing the entire world as a diadem, attended by his Shakti Vārunī,<sup>1</sup> his own embodied radiance.

#### INHABITANTS OF THE WORLDS.

The worlds are inhabited by countless grades of beings, ranging from the highest Devas (of whom there are many classes and degrees) to the lowest animal life. The scale of beings runs from the shining manifestations of Spirit to those in which it is so veiled that it would seem almost to have disappeared in its material covering. There is but one Light, one Spirit, whose manifestations are many. A flame enclosed in a clear glass loses but little of its brilliancy. If we substitute for the glass, paper, or some other more opaque yet transparent substance, the light is dimmer. A covering of metal may be so dense as to exclude from sight the rays of light which yet burns within with an equal brilliancy. As a fact, all such veiling forms are *māyā*. They are none the less true for those who live in and are themselves part of the mayik world. Deva, or "heavenly and shining one"—for spirit is light and self-manifestation—is applicable to those descending yet high manifestations of the Brahman, such as the seven Shivas, including the Trinity (*trimūrti*), Brahmā, Vishnu, and Rudra. Devī, again, is the title of the Supreme Mother Herself, and is again applied to the manifold forms assumed by the one only Māyā, such as Kālī, Sarasvatī, Lakshmī, Gaurī, Gāyatrī, Sandhyā, and others. In the sense also in which it is said,<sup>2</sup> "Verily,

<sup>1</sup> Not "the Goddess of Wine," as Wilson (*Vishnu Pr.*) has it.

<sup>2</sup> *Bṛihadāranyaka Up.* (ix. 2-3-2).

in the beginning there was the Brahman. It created the Devas," the latter term also includes lofty intelligencies belonging to the created world intermediate between Īshvara (Himself a *Purusha*) and man, who in the person of the Brāhmana is known as Earth-deva (*bhūdeva*<sup>1</sup>). These spirits are of varying degrees. For there are no breaks in the creation which represents an apparent descent of the Brahman in gradually lowered forms. Throughout these forms play the divine currents of *pravritti* and *nivritti*, the latter drawing to Itself that which the former has sent forth.<sup>2</sup>

*Deva*, *jīva* and *jara* (inorganic matter) are, in their real, as opposed to their phenomenal and illusory, being, the one Brahman, which appears thus to be other than Itself through its connection with the *upadhi* or limiting conditions with which ignorance (*avidyā*) invests it. Therefore all beings which are the object of worship are each of them but the Brahman seen through the veil of *avidyā*. Though the worshippers of Devas may not know it, their worship is in reality the worship of the Brahman, and hence the Mahānirvāna Tantra says<sup>3</sup> that, "as all streams flow to the ocean, so the worship given to any Deva is received by the Brahman." On the other hand, those who, knowing this, worship the Devas, do so as manifestations of the Brahman, and thus worship It

<sup>1</sup> In like manner the priest of the Church on earth is called by Malachi (ii. 7) "angel," which is as Pseudo-Dionysius Areopagita says: "From his announcement of the truth and from his desire and office of purifying, illuminating, and perfecting those committed to his charge"; the brahmanical office, in fact, when properly understood and given effect to.

<sup>2</sup> The hierarchies have also their reason and uses in Christian theology: "Totus conatus omnium spirituum est referre Deum. Deus in primis potenter assimilatur quod vicina sunt ei; assimilata deinceps assimilant. Ita pergit derivatio deitatis ab ordine in ordinem et ab hierarchia in hierarchiam et a melioribus creaturis in deteriores pro capacitate cujusque in deificationem omnium." ("Coletus de Cœlesti Hierarchia Dionysii Areopagitæ," cap. iii.).

<sup>3</sup> Chapter II., verse 50, a common statement which appears in the Bhagavadgītā and elsewhere.

mediately. The sun, the most glorious symbol in the physical world, is the mayik vesture of Her who is "clothed with the sun."

In the lower ranks of the celestial hierarchy are the Devayonis, some of whom are mentioned in the opening verses of the first chapter of the text. The Devas are of two classes: "unborn" (*ajāta*)—that is, those which have not, and those which have (*sādhya*) evolved from humanity as in the case of King Nahūsha, who became Indra. Opposed to the divine hosts are the Asura, Dānava, Daitya, Rākshasa, who, with other spirits, represent the tāmasik or demonic element in creation. All Devas, from the highest downwards, are subordinate to both time and *karma*. So it is said, "Salutation to Karma, over which not even Vidhi (Brahmā) prevails" (*Namastat karmmabhyovīdhirapī na yebhyah prabhavati*<sup>1</sup>). The rendering of the term "Deva" by "God"<sup>2</sup> has led to a misapprehension of Hindu thought. The use of the term "angel" may also mislead, for though the world of Devas has in some respects analogy to the angelic choirs,<sup>3</sup> the Christian conception of these Beings, their origin and functions, does not include, but in fact excludes, other ideas connoted by the Sanskrit term.

<sup>1</sup> And again :

*Ye samastā jagatsrishtisthitīsanghāra kārinah  
Te'pi kāleshu liyante kālohi balavattarah.*

(Even all those who are the cause of the creation, maintenance, and destruction of the world disappear in time because time is more strong than they.)

<sup>2</sup> Though, also, as Coletus says ("De Coelesta Dionysii Hierarchia," cap. xii. 7) the Angels have been called "Gods": "Quod autem angeli Dii vocantur testatur illud genesios dictum Jacob a viro luctatore," etc.

<sup>3</sup> Particularly, as I have elsewhere shown, with such conception of the celestial hierarchies as is presented by the work of the Pseudo-Dionysius on that subject written under the influence of Eastern thought (Stephen Bar Sudaili and others). As to the Christian doctrine on the Angels, see Suarez' "De Angelis." The patristic doctrine is summarized by Petavius "De Angelis," Dogm. tom., III. The cabalistic names of the nine orders are given by Archangelus at p. 728 of his "Interpretationes in artis Cabalisticæ scriptores" (1587).

The *pitris*, or "Fathers," are a creation (according to some) separate from the predecessors of humanity, and are, according to others, the lunar ancestry who are addressed in prayer with the *Devas*. From *Brahmā*, who is known as the "Grandfather" *Pitā Maha* of the human race, issued *Marīchi*, *Atri*, and others, his "mental sons": the *Agnishvātvāh*, *Saunmyah*, *Havishmantah*, *Ushmapāh*, and other classes of *Pitris*, numbering, according to the *Mārkaṇḍeya Purāna*, thirty-one. *Tarpanam*, or oblation, is daily offered to these *pitris*. The term is also applied to the human ancestors of the worshipper generally up to the seventh generation to whom in *shrāddha* (the obsequial rites) *pinda* and water are offered with the mantra "*svadhā*."

The *Rishi* are seers who know, and by their knowledge are the makers of *shāstra* and "see" all mantras. The word comes from the root *rish*<sup>1</sup> *Rishati-prāpnoti sarvvaṅ mantrāṅ jñānena pashyati sangsārāpārangvā*, etc. The seven great *Rishi* or *saptarshi* of the first *manvantara* are *Marīchi*, *Atri*, *Angiras*, *Pulaha*, *Kratu*, *Pulastya*, and *Vashishtha*. In other *manvantara* there are other *saptarshi*. In the present *manvantara* the seven are *Kāshyapa*, *Atri*, *Vashishtha*, *Vishvāmitra*, *Gautama*, *Jamadagni*, *Bharadvāja*. To the *Rishi* the *Vedas* were revealed. *Vyāsa* taught the *Rigveda* so revealed to *Paila*, the *Yajurveda* to *Vaishampāyana*, the *Sāmaveda* to *Jaimini*, *Atharvaveda* to *Samantu*, and *Itihāsa* and *Purāna* to *Sūta*. The three chief classes of *Rishi* are the *Brahmarshi*, born of the mind of *Brahmā*, the *Devarshi* of lower rank, and *Rājarshi* or Kings who became *Rishis* through their knowledge and austerities, such as *Janaka*, *Ritapārna*, etc. The *Shrutarshi* are makers of *Shāstras*, as *Sushruta*. The *Kandarshi* are of the *Karmakānda*, such as *Jaimini*.

The *Muni*, who may be a *Rishi*, is a sage. *Muni* is so called on account of his *mananam* (*mananāt*

<sup>1</sup> *Shabdakalpadruma. Sub voc*



*muniruchyate*). *Mananam* is that thought, investigation, and discussion which marks the independent thinking mind. First there is *shravanam* listening; then *mananam*, which is the thinking or understanding, discussion upon, and testing of what is heard as opposed to the mere acceptance on trust of the lower intelligence. There two are followed by *nididhyāsanam*, which is attention and profound meditation on the conclusions (*siddhānta*) drawn from what is so heard and reasoned upon. As the *Mahābhārata* says, "The Veda differ, and so do the *Smṛiti*. No one is a *muni* who has no independent opinion of his own (*nāsau muniryasya matang na bhinnam*).

The human being is called *jīva*<sup>1</sup>—that is, the embodied *Ātmā* possessed by egoism and of the notion that it directs the *puryashtaka*, namely, the five organs of action (*karmendriya*), the five organs of perception (*jñanendriya*), the fourfold *antahkarana* or mental self (*Manas, Buddhi, Ahankāra, Chitta*), the five vital airs (*Prāṇa*), the five elements, *Kāma* (desire), *Karma* (action and its results), and *Avidyā* (illusion). When these false notions are destroyed, the embodiment is destroyed, and the wearer of the mayik garment attains *nirvāṇa*. When the *jīva* is absorbed in Brahman, there is no longer any *jīva* remaining as such.

#### VARNA.

Ordinarily there are four chief divisions or castes (*varna*) of Hindu society—viz.: *Brāhmaṇa* (priesthood; teaching); *Kshattriya* (warrior); *Vaishya* (merchant); *Shūdra* (servile)—said to have sprung respectively from the mouth, arm, thigh, and foot of *Brahmā*. A man of the first three classes becomes an investiture, during the *upanayana* ceremony of the sacred thread, twice-born (*dvīja*). It is said that by birth one is *shūdra*, by

<sup>1</sup> That is specially so, as all embodiments, whether human or not, of the *Paramātmā* are *jīva*.

*sangskāra* (*upanayana*), *dvīja* (twice-born) ; by study of the Vedas one attains the state of a *vipra* ; and that he who has knowledge of the Brahman is a *Brāhmana*.<sup>1</sup> The present Tantra, however, speaks of a fifth or hybrid class (*sāmānya*), resulting from intermixture between the others. It is a peculiarity of Tantra that its worship is largely free of Vaidik exclusiveness, whether based on caste, sex, or otherwise. As the Gautamiya Tantra says, "The Tantra is for all men, of whatever caste, and for all women" (*Sarvvavarnādhikāraschcha nārīnāṅ yogya eva cha*).

### ĀSHRAMA.

The four stages, conditions, or periods in the life of a Brahman are : First, that of the chaste student, or *brahmachārī* ; second, the period of secular life as a married householder, or *grihastha* ; third, that of the recluse, or *vānaprastha*, when there is retirement from the world ; and lastly, that of the beggar, or *bhikshu*, who begs his single daily meal, and meditates upon the Supreme Spirit to which he is about to return. For the *Kshattriya* there are the first three Āshramas ; for the *Vaiśhya*, the first two ; and for the *Shūdra*, the *grihastha* Āshrama only.<sup>2</sup> This Tantra<sup>3</sup> states that in the Kali age there are only two Āshrama. The second *gārhaṣṭhya* and the last *bhikshuka* or *avadhūta*. Neither the conditions of life, nor the character, capacity, and powers of the people of this age allow of the first and third. The two *ashramas* prescribed for the Kali age are open to all castes indiscriminately.<sup>4</sup>

There are, it is now commonly said, two main divisions of *avadhūta*—namely, *Shaivāvadhūta* and *Brahmāvadhūta*

<sup>1</sup> *Janmanā jayate shūdrah  
Sangskārād dvīja uchyate  
Veda-pāthāt bhavet viprah  
Brahma jānāti brāhmanah.*

<sup>2</sup> Yogī Yājñavalkya (chap. i.).

<sup>3</sup> Chapter VIII., verse 8.

<sup>4</sup> *Ibid.*, verse 12.

—of each of which there are, again, three divisions.<sup>1</sup> Of the first class the divisions are firstly *Shaivāvadhūta*, who is *āpūrṇa* (imperfect). Though an ascetic, he is also a householder and like Shiva. Hence his name. The second is the wandering stage of the *Shaiva* (or the *parivrajaka*), who has now left the world, and passes his time doing *pūjā*, *japa*, etc., visiting the *tirtha* and *pitha*, or places of pilgrimage. In this stage, which, though higher, is still imperfect, the *avadhūta* is competent for ordinary *sādhana* with a *shakti*. The third is the perfect stage of a *Shaiva*. Wearing only the *kaupīna*,<sup>2</sup> he renounces all things and all rites, though within certain limits he may practise some *yoga*, and is permitted to meet the request of a woman who makes it of him.<sup>3</sup> Of the second class the three divisions are, firstly, the *Brahmāvadhūta*, who, like the *Shaivāvadhūta*, is imperfect (*āpūrṇa*) and a householder. He is not permitted, however, to have a *Shaiva Shakti*, and is restricted to *svīya-shakti*. The second-class *Brahma-parivrajaka* is similar to the *Shaiva* of the same class, except that ordinarily he is not permitted to have anything to do with any woman, though he may, under the guidance of his *Guru*, practise *yoga* accompanied by *Shakti*. The third or highest class—*Hangsāvadhūta*—is similar to the third *Shaiva* degree,

<sup>1</sup> This Tantra deals with the *avadhūta* (those who have relinquished the world) in Chapter XIV., verse 142, *et seq.* The Bhairavadāmara classes the *avadhūta* into (1) *Kulāvadhūta*, (2) *Shaivāvadhūta*, (3) *Brahmāvadhūta*, and (4) *Hangsāvadhūta*, following, in the main, the distinctions made in this Tantra.

<sup>2</sup> The exiguous loin cloth of ascetics covering only the genitals. See the *Kaupinapanchakam* of Sangkarāchāryya, where the *Kaupīnavān* is described as the fortunate one living on the handful of rice got by begging; ever pondering upon the words of the Vedānta, whose senses are in repose, who ever enjoys, the Brahman in the thought *Ahambrahmāsmi*.

<sup>3</sup> This is not, however, as some may suppose, a peculiarly "Tantrik" precept, for it is said in *Shruti* "*talpāgatāṅg na pariharet*" (she who comes to your bed is not to be refused), for the rule of chastity which is binding on him yields to such an advance on the part of woman. Shankarāchāryya says that *talpāgatāṅg* is *samāgamarthinim*, adding that this is the doctrine of Rishi Vāmadeva.

except that he must under no circumstances touch a woman or metals, nor may he practise any rites or keep any observances.

#### CORRESPONDENCE BETWEEN MACROCOSM AND MICROCOSM.

The universe consists of a *Mahābrahmānda*, or grand Kosmos, and of numerous *Bṛihatbrahmānda*, or macrocosms evolved from it. As is said by the Nirvāna Tantra, all which is in the first is in the second. In the latter are heavenly bodies and beings, which are microcosms reflecting on a minor scale the greater worlds which evolve them. "As above, so below." This mystical maxim of the West is stated in the Vishvasāra Tantra as follows: "What is here is elsewhere; what is not here is nowhere" (*yadihāsti tadanyatra yannehāsti natatkvachit*). The macrocosm has its *meru*, or vertebral column, extending from top to bottom. There are fourteen regions descending from *Satyaloḥa*, the highest. These are the seven upper and the seven nether worlds (*vide ante*). The *meru* of the human body is the spinal column, and within it are the *chakra*, in which the worlds are said to dwell. In the words of the Shāktānanda-Taranginī, they are *pindamadhyesthita*. *Satya* has been said to be in the *sahasrāra*, and *Tapah*, *Janah*, *Mahah*, *Svah*, *Bhuvah*, *Bhūh* in the *ājñā*, *vishuddha*, *anāhata*, *manipūra*, *svādīshthāna*, and *mūlādhāra* lotuses respectively. Below *mūlādhāra* and in the joints, sides, *anus*, and organs of generation are the nether worlds. The bones near the spinal column are the *kula-parvata*.<sup>1</sup> Such are the correspondences as to earth. Then as to water. The *nādī* are the rivers. The seven substances of the body (*dhātu*)<sup>2</sup> are the seven islands. Sweat, tears, and the like are the oceans. Fire exists in the *mūlādhāra*, *sushumnā*, navel,

<sup>1</sup> The seven main chains of mountains in Bhārata (see *Vishnu Purāna*, Bk. II., chap. iii.).

<sup>2</sup> Skin, blood, muscle, tendon, bone, fat, semen.

and elsewhere.<sup>1</sup> As the worlds are supported by the *pravahana* and other *vāyu* ("airs"), so is the body supported by the ten *vāyu prāna*, etc. There is the same *ākāsha* (ether) in both.<sup>2</sup> The witness within is the *purusha* without, for the personal soul of the microcosm corresponds to the cosmic soul (*hiranyagarbha*) in the macrocosm.

### THE AGES.

The passage of time within a *mahā-yuga* influences for the worse man and the world in which he lives. This passage is marked by the four ages (*yuga*), called Satya, Tretā, Dvāpara, and Kali-yuga, the last being that in which it is generally supposed the world now is. The *yuga*<sup>3</sup> is a fraction of a *kalpa*, or day of Brahmā of 4,320,000,000 years. The *kalpa* is divided into fourteen *manvantara*, which are again subdivided into seventy-one *mahā-yuga*; the length of each of which is 4,320,000 human years. The *mahā-yuga* (great age) is itself composed of four *yuga* (ages)—(a) Satya, (b) Tretā, (c) Dvāpara, (d) Kali. Official science teaches that man appeared on the earth in an imperfect state, from which he has since been gradually, though continually, raising himself. Such teaching is, however, in conflict with the traditions of all peoples—Jew, Babylonian, Egyptian, Hindu, Greek, Roman, and Christian—which speak of an age when man was both innocent and happy. From this state of primal perfection he fell, continuing his descent until such time as the great *Avatāra*, Christ and others, descended to save his race and enable it to regain the righteous path. The Garden of Eden is the emblem of the paradisiacal body of man. There man was one with Nature. He was himself paradise, a privileged enclosure

<sup>1</sup> The *kāmāgni* in *mūlādhāra*, *badala* in the bones; in *sushumnā*, the fire of lightning, and in the navel earthly fire.

<sup>2</sup> As to distribution of elements in the *chakra*, see chap. iv., *Bhūta-shuddhi Tantra*

<sup>3</sup> See Bentley, "Hindu Astronomy" (1823), p. 10.

in a garden of delight<sup>1</sup>—*gan be Eden. Et eruditus est Moyse omni sapientia Ægyptiorum.* The Satya Yuga is, according to Hindu belief, the Golden Age of righteousness, free of sin, marked by longevity, physical strength, beauty, and stature. "There were giants in those days" whose moral, mental, and physical strength enabled them to undergo long *brahmacharyya* (continence) and *tapas* (austerities). Longevity permitted lengthy spiritual exercises. Life then depended on the marrow, and lasted a *lakh* of years,<sup>2</sup> men dying when they willed. Their stature was 21 cubits.

To this age belong the Avātara or incarnations of Vishnu, Matsya, Kūrma, Varāha, Nri-singha, and Vāmana. Its duration is computed to be 4,800 Divine years, which, when multiplied by 360 (a year of the Devas being equal to 360 human years) are the equivalent of 1,728,000 of the years of man. (b) The second age, or Tretā (three-fourth) Yuga, is that in which righteousness (*dharma*) decreased by one-fourth. The duration was 3,600 Divine years, or 1,296,000 human years. Longevity, strength, and stature decreased. Life was in the bone, and lasted 10,000 years. Man's stature was 14 cubits. Of sin there appeared one-quarter, and of virtue there remained three-quarters. Men were still attached to pious and charitable acts, penances, sacrifice, and pilgrimage, of which the chief was that to Naimishāranya. In this period appeared the *avatāra* of Vishnu as Parashurāma and Rāma. (c) The third, or Dvāpara (one-half) Yuga, is that in which righteousness decreased by one-half, and the duration of which was 2,400 Divine, or 864,000 human, years. A further decrease in longevity and strength, and increase of weakness and disease, mark this age. Life which lasted

<sup>1</sup> Genesis ii. 8 : Paradise is commonly confused with Eden, but the two are different. Paradise is in Eden.

<sup>2</sup> Cf. the Biblical account of the long-lived patriarchs, Methuselah and others: and for more favourable modern estimates of the "Primitives," see M. A. Leblond, "L'Idéal du dix-neuvième siècle," and Elie Reclus' celebrated work on the Primitives (1888).

1,000 years was centred in the blood. Stature was 7 cubits. Sin and virtue were of equal force. Men became restless, and, though eager to acquire knowledge, were deceitful, and followed both good and useful pursuits. The principal place of pilgrimage was Kurukshetra. To this age belongs (according to Vyāsa, Anushūbhāchārya and Jaya-deva) the *avatāra* of Vishnu as Bala-rāma, the elder brother of Krishna, who, according to other accounts, takes his place. In the *sandhyā*, or intervening period of 1,000 years between this and the next *yuga* the Tantra was revealed, as it will be revealed at the dawn of every Kali-yuga. (d) Kali-yuga is the alleged present age, in which righteousness exists to the extent of one-fourth only, the duration of which is 1,200 Divine, or 432,000 human, years. According to some, this age commenced in 3120 B.C. on the date of Vishnu's return to heaven after the eighth incarnation. This is the period which, according to the Purānas and Tantras, is characterized by the prevalence of viciousness, weakness, disease, and the general decline of all that is good. Human life, which lasts at most 120, or, as some say, 100, years, is dependent on food. Stature is  $3\frac{1}{2}$  cubits. The chief pilgrimage is now to the Ganges. In this age has appeared the Buddha *Avatāra*. The last, or Kalki *Avatāra*, the Destroyer of sin, has yet to come. It is He who will destroy iniquity and restore the age of righteousness. The Kalki Purāna speaks of Him as One whose body is blue like that of the rain-charged cloud, who with sword in hand rides, as does the rider of the Apocalypse, a white horse swift as the wind, the Cherisher of the people, Destroyer of the race of the Kali-yuga, the Source of true religion. And Jayadeva, in his Ode to the Incarnations, addresses Him thus: "For the destruction of all the impure thou drawest thy cimeter like a blazing comet. O how tremendous! Oh, Keshava, assuming the body of Kalki! Be victorious. O Hari, Lord of the Universe!" With the Satya-yuga a new *mahā-yuga* will

commence, and the ages will continue to revolve with their rising and descending races until the close of the *kalpa* or day of Brahmā. Then a night of dissolution (*pralaya*) of equal duration follows, the Lord reposing in *yoga-nidrā* (yoga sleep in *pralaya*) on the Serpent Shesha, the Endless One, till day break, when the universe is created anew and the next *kalpa* follows.

### THE SCRIPTURES OF THE AGES.

Each of these Ages has its appropriate *Shāstra* or Scripture, designed to meet the characteristics and needs of the men who live in them.<sup>1</sup> The Hindu *Shāstra* are classed into : (1) *Shruti*, which commonly includes the four Veda (Rik, Yajuh, Sāma, Atharva, and the Upanishads), the doctrine of which is philosophically exposed in the *Vedānta-Darshana*. (2) *Smriti*, such as the Dharma-shāstra of Manu and other works on family and social duty prescribing for *pravritti-dharma*, as the Upanishads had revealed the *nivritti-dharma*. (3) The Purānas,<sup>2</sup> of which, according to the Brahma-vaivartta Purāna, there were originally four lakhs, and of which eighteen are now regarded as the principal. (4) The Tantra.

For each of these ages a suitable *Shāstra* is given. The Veda is the root of all *Shāstra* (*mūla-shāstra*). All others are based on it. The Tantra is spoken of as a fifth Veda. Kulluka-Bhatta, the celebrated Commentator on Manu, says that *Shruti* is of two kinds, Vaidik and Tantrik (*vaidikī-tāntrikī chaiva dvi-vidhā shrutih-kirttitā*). The various *Shāstras*, however, are different presentments of *shruti* appropriate to the humanity of the age for

<sup>1</sup> On the subject matter of this paragraph see my Introduction to "The Principles of Tantra" (Tantra-tattva), where it is dealt with in greater detail.

<sup>2</sup> These are referred to in Chapter I., verses 34-36 *post*, as *Sanghitā* collection), which term includes amongst other things *Dharma-Shāstra*, *Smriti*, *Shruti-jīvika*, *Purānas*, *Upa-purānas*, *Itihāsa* (history), the books of *Vashishikha*, *Vālmiki*, and others. See *Shabda-ratnāvali*, and *Brahmavaivartta Purāna*, *Jnāna-Kānda*, chap. cxxxii.



# 1 TANTRA OF THE GREAT LIBERATION

which they are given. Thus the Tantra is that presentment of *shruti* which is modelled as regards its ritual to meet the characteristics and infirmities of the Kali-yuga. As men have no longer the capacity, longevity, and moral strength necessary for the application of the *Vaidika Karma-kānda*, the Tantra prescribes a special *sādhana*, or means or practice of its own, for the attainment of that which is the ultimate and common end of all *Shāstra*. The Kulārṇava Tantra says<sup>1</sup> that in the Satya or *Kṛita* age the *Shāstra* is *Shruti* (in the sense of the Veda and Upanishads); in Treta-yuga, *Smṛiti* (in the sense of the *Dharma-Shāstra* and *Shruti-jīvika*, etc.); in Dvāpara Yuga the *Purāna*; and in the last or Kali-yuga the Tantra, which should now be followed by all orthodox Hindu worshippers. The *Mahā-nirvāna*<sup>2</sup> and other Tantras and Tāntrik works<sup>3</sup> lay down the same rule. The Tantra is also said to contain the very core of the Veda to which, it is described to bear the relation of the *Paramātmā* to the *Jīvātmā*. In a similar way, *Kaulāchāra* is the central informing life of the gross body called *vedāchāra*, each of the *āchāra* which follow it up to *kaulāchāra* being more and more subtle sheaths.

## THE HUMAN BODY.

The human body is *Brahma-pura*, the city of Brahman. Ishvara Himself enters into the universe as *jīva*. Wherefore the *mahā-vākya* "That thou art" means that the *ego* (which is regarded as *jīva* only from the standpoint of an *upādhi*<sup>4</sup>) is Brahman.

<sup>1</sup> *Kṛite shrutyukta āchāraśtretāyām smṛiti-sambhavaḥ, Dvāpare tu purāṇoktaṅg, kalau āgama kevalam.*

<sup>2</sup> Chapter I., verses 28 *et seq. post.*

<sup>3</sup> So the *Tārā-pradīpa* (chap. i.) says that in the Kali-yuga the Tāntrika and not the Vaidika Dharma is to be followed (see as to the *Shāstras*, my Introduction to "Principles of Tantra," Tantra-tattva).

<sup>4</sup> An apparently conditioning limitation of the Absolute.

## THE FIVE SHEATHS.

In the body there are five *kosha* or sheaths—*anna-maya*, *prāna-maya*, *mano-maya*, *vijnāna-maya*, *ānanda-maya*, or the physical and vital bodies, the two mental bodies, and the body of bliss.<sup>1</sup> In the first the Lord is self-conscious as being dark or fair, short or tall, old or youthful. In the vital body He feels alive, hungry, and thirsty. In the mental bodies He thinks and understands. And in the body of Bliss He resides in happiness. Thus garmented with the five garments, the Lord, though all pervading, appears as though He were limited by them.<sup>2</sup>

## ANNA-MAYA KOSHA.

In the material body, which is called the “sheath of food” (*anna-maya kosha*), reign the elements earth, water, and fire, which are those presiding in the lowest *Chakra*, the *Mūlādhāra*, *Svādhishthāna*, and *mani-pūra* centres. The two former produce food and drink, which is assimilated by the fire of digestion, and converted into the body of food. The *indriya* are both the faculty and organs of sense. There are in this body the material organs, as distinguished from the faculty of sense.

In the gross body (*śarīra-kosha*) there are<sup>3</sup> six external *kosha*—viz., hair, blood, flesh, which come from the mother, and bone, muscle, marrow, from the father.

The organs of sense (*indriya*) are of two kinds—viz. : *jñānendriya*, or organs of sensation, through which know-

<sup>1</sup> According to “Theosophic” teaching, the first two sheaths are apparently the physical body in its dense (*Anna-maya*) and etheric (*Prāna-maya*) forms. *Mano-maya* represents the astral (*Kāma*) and lower mental body ; *Vijnāna-maya* the higher mental or (theosophical) causal body, and the highest the *Ātmik* body.

<sup>2</sup> *Mānasollāsa* of Sureshvarāchārya, Commentary on third *śloka* of the *Dakṣhina-mūrti-stotra*.

<sup>3</sup> The *Prapancha-sāra* (chap. ii.) gives *shukra* (semen) instead of *māṅsa* (flesh).

ledge of the external world is obtained (ear, skin, eyes, tongue, nose); and *karmendriya*, or organs of action—mouth, arms, legs, anus, penis, the functions of which are speech, holding, walking, excretion, and procreation.

PRĀNA-MAYA KOSHA.

The second sheath is the *prāna-maya-kosha*, or sheath of “breath” (*prāna*), which manifests itself in air and ether, the presiding elements in the *Anāhata* and *Vishuddha chakra*.

There are ten *vāyu* (airs), or inner vital forces, of which the first five<sup>1</sup> are the principal—namely, the sapphire *prāna*; *apāna*, the colour of an evening cloud; the silver *vyāna*; *udāna*, the colour of fire; and the milky *samāna*.<sup>1</sup> These are all aspects of the action of the one *Prāna-devatā*. *Kundalinī* is the Mother of *prāna*, which She the Mula-Prakṛiti, illumined by the light of the Supreme *Ātmā*, generates. *Prāna* is *vāyu*, or the universal force of activity, divided on entering each individual into five-fold function. Specifically considered, *prāna* is inspiration, which with expiration is from and to a distance of eight and twelve inches respectively. *Udāna* is the ascending *vāyu*. *Apāna* is the downward *vāyu*, expelling wind, excrement, urine, and semen. The *samāna*, or collective *vāyu*, kindles the bodily fire, “conducting equally the food, etc., throughout the body.” *Vyāna* is the separate *vāyu*, effecting division and diffusion. These forces cause respiration, excretion, digestion, circulation.

MANO-MAYA, VIJNĀNA- and ĀNANDA-MAYA KOSHA.

The next two sheaths are the *mano-maya* and *vijnāna kosha*. These constitute the *antah-karana*, which is four-

<sup>1</sup> See *Sārādā-tilaka*. The minor *vāyu* are *nāga*, *kūrmma*, *krikara*, *deva-datta*, *dhananjaya*, producing hiccup, closing and opening eyes, assistance to digestion, yawning, and distension, “which leaves not even the corpse.”

fold—namely, mind in its twofold aspect of *buddhi* and *manas*, self-hood (*ahankāra*), and *chitta*.<sup>1</sup> The function of the first is doubt *sangkalpa-vikalpātmaka*, (uncertainty, certainty); of the second, determination (*nishchaya-kārinī*); of the third (egoity), consciousness (*abhimāna*). *Manas* automatically registers the facts which the senses perceive. *Buddhi*, on attending to such registration, discriminates, determines, and cognizes the object registered, which is set over and against the subjective self by *Ahankāra*. The function of *chitta* is contemplation (*chintā*), the faculty<sup>2</sup> whereby the mind in its widest sense raises for itself the subject of its thought and dwells thereon. For whilst *buddhi* has but three moments in which it is born, exists, and dies, *chitta* endures.

The *antah-karana* is master of the ten senses, which are the outer doors through which it looks forth upon the external world. The faculties, as opposed to the organs or instruments of sense, reside here. The centres of the powers inherent in the last two sheaths are in the *Ājñā Chakra* and the region above this and below the *sahasrāra* lotus. In the latter the *Ātmā* of the last sheath of bliss resides. The physical or gross body is called *sthūla-sharīra*. The subtle body (*sūkshma-sharīra*, also called *linga-sharīra* and *kāraṇa-sharīra*) comprises the ten *indriya*, *manas*, *ahankāra*, *buddhi*, and the five functions of *prāṇa*. This subtle body contains in itself the cause of rebirth into the gross body when the period of reincarnation arrives.

The *ātmā*, by its association with the *upādhis*, has three states of consciousness—namely, the *jāgrat*, or waking state, when through the sense organs are perceived objects of sense through the operation of *manas* and *buddhi*. It

<sup>1</sup> According to Sāṅkhya, *chitta* is included in *buddhi*. The above is the Vedantic classification.

<sup>2</sup> The most important from the point of view of worship on account of *mantra-smarana* and *devatā-smarana*, etc.

is explained in the *Īshvara-pratya-bhijñā* as follows—"the waking state dear to all is the source of external action through the activity of the senses." The *jīva* is called *jāgari*—that is, he who takes upon himself the gross body called *Vishva*. The second is *svapna*, the dream state, when, the sense organs being withdrawn, *Ātmā* is conscious of mental images generated by the impressions of *jāgrat* experience. Here *manas* ceases to record fresh sense impressions, and it and *buddhi* work on that which *manas* has registered in the waking state. The explanation of this state is also given in the work last cited. "The state of *svapna* is the objectification of visions perceived in the mind, due to the perception of ideas there latent." *Jīva* in the state of *svapna* is termed *taijasa*. Its individuality is merged in the subtle body. *Hiranya-garbha* is the collective form of these *jīva*, as *Vaisvānara* is such form of the *jīva* in the waking state. The third state is that of *sushupti*, or dreamless sleep, when *manas* itself is withdrawn, and *buddhi*, dominated by *tamas*, preserves only the notion: "Happily I slept; I was not conscious of anything" (*Pātanjala-yoga-sūtra*). In the Macrocosm the *upādhi* of these states are also called *Virāt*, *Hiranya-garbha*, and *Avyakta*. The description of the state of sleep is given in the *Shiva-sūtra* as that in which there is incapacity of discrimination or illusion. By the saying cited from the *Pātanjala-sūtra* three modifications of *avidyā* are indicated—viz., ignorance, egoism, and happiness. Sound sleep is that state in which these three exist. The person in that state is termed *prājña*, his individuality being merged in the causal body (*kāraṇa*). Since in the sleeping state the *prājña* becomes Brahman, he is no longer *jīva* as before; but the *jīva* is then not the supreme one (*Paramātmā*), because the state is associated with *avidyā*. Hence, because the vehicle in the *jīva* in the sleeping state is *Kāraṇa*, the vehicle of the *jīva* in the fourth is declared to be *mahā-*

*kāraṇa*. *Īshvara* is the collective form of the *prājña jīva*.

Beyond *sushupti* is the *turiya*, and beyond *turiya* the transcendent fifth state without name. In the fourth state *śuddha-vidyā* is acquired, and this is the only realistic one for the *yogī* which he attains through, *samādhi-yoga*. *Jīva* in *turiya* is merged in the great causal body (*mahā-kāraṇa*). The fifth state arises from firmness in the fourth. He who is in this state becomes equal to Shiva, or, more strictly, tends to a close equality; for it is only beyond that, that "the spotless one attains the highest equality," which is unity. Hence even in the fourth and fifth states there is an absence of that full perfection which constitutes the Supreme. *Bhāskara-rāya*, in his Commentary on the *Lalitā*, when pointing out that the *Tāntrik* theory adds the fourth and fifth states to the first three adopted by the followers of the *Upanishads*, says that the latter states are not separately enumerated by them owing to the absence in those two states of the full perfection of *Jīva* or of Shiva.

### NĀDI.

It is said<sup>1</sup> that there are  $3\frac{1}{2}$  crores of *nāḍī* in the human body, of which some are gross and some are subtle. *Nāḍī* means a nerve or artery in the ordinary sense; but all the *nāḍīs* of which the books on *Yoga*<sup>2</sup> speak are not of this physical character, but are subtle channels of energy. Of these *nāḍī*, the principal are fourteen; and of

<sup>1</sup> *Nāḍī-vijnāna* (chap. i., verses 4 and 5).

<sup>2</sup> *Śaṭ-chakra-nirūpana* (Commentary on verse 1), quoting from *Bhūta-śuddhi Tantra*, speaks of 72,000 *nāḍī* (see also *Niruttara Tantra*, *Prāṇa-toshinī*, p. 35), and the *Shiva-saṅghitā* (2, 13) of three lacs and 50,000.

these fourteen, *idā*, *pingalā*, and *sushumnā* are the chief ; and, again, of these three *sushumnā* is the greatest, and to it all others are subordinate. *Sushumnā* is in the hollow of the *meru* in the cerebro-spinal axis.<sup>1</sup> It extends from the *Mūlādhāra* lotus, the Tattvik earth centre,<sup>2</sup> to the cerebral region. *Sūshumnā* is in the form of Fire (*vahni-svarūpā*), and has within it the *vajrinī-nādī* in the form of the sun (*sūrya-svarūpā*). Within the latter is the pale nectar-dropping *chitrā* or *chitrinī-nādī*, which is also called *Brāhma-nādī*, in the form of the moon (*chandra-svarūpā*). *Sushumnā* is thus *trigunā*. The various lotuses in the different *Chakra* of the body (*vide post*) are all suspended from the *chitrā-nādī*, the *chakra* being described as knots in the *nādī*, which is as thin as the thousandth part of a hair. Outside the *meru*<sup>2</sup> and on each side of *sushumnā* are the *nādī idā* and *pingalā*. *Idā* is on the left side, and, coiling round *sushumnā*, has its exit in the left nostril. *Pingalā* is on the right, and, similarly coiling, enters the right nostril. The *sushumnā*, interlacing *idā* and *pingalā* and the *ājñā-chakra* round which they pass, thus forms a representation of the caduceus of Mercury. *Idā* is of a pale colour, is moon-like (*chandra-svarūpā*), and contains nectar. *Pingalā* is red, and is sun-like<sup>3</sup> (*sūryya-svarūpā*), containing "venom," the fluid of mortality. These three "rivers," which are united at the *ājñā-chakra*, flow separately from that point, and for this reason the *ājñā-chakra* is called *muktā trivenī*. The *mūlādhāra* is called *Yuktā*(united)-*tri-venī*, since it is the meeting-

<sup>1</sup> It has been thought, on the authority of the Tantra-chūdā-mani, that *sushumnā* is outside *meru* ; but this is not so, as the Author of the *Shat-chakra-nirūpana* points out (verse 2). *Idā* and *Pingalā* are outside the *meru* ; the quoted passage in Nigama-tattva-sāra referring to *sushumnā*, *vajrā*, and *chitrinī*.

<sup>2</sup> The Tattvas of "earth," "water," "fire," "air," and "ether," referred to in the Introduction and Text are not to be identified with the so-called popular "elements" of those names.

<sup>3</sup> See note (1).

place of the three *nādī*, which are also called *Gangā* (*Idā*), *Yamunā* (*Pīngalā*), and *Sarasvatī* (*sushumnā*), after the three sacred rivers of India. The opening at the end of the *sushumnā* in the *mūlādhāra* is called *brahma-dvāra*, which is closed by the coils of the sleeping *Devī Kundalinī*.

## CHAKRA.

There are six *chakra*, or dynamic *Tattvik* centres, in the body—viz., the *mūlādhāra*, *svādhishthāna*, *manī-pūra*, *anāhata*, *vishuddha*, and *ājñā*—which are described in the following notes. Over all there is the thousand-petalled lotus (*sahasrāra-padma*).

## MŪLĀDHĀRA.

*Mūlādhāra*<sup>1</sup> is a triangular space in the midmost portion of the body, with the apex turned downwards like a young girl's *yoni*. It is described as a red lotus of four petals, situate between the base of the sexual organ and the anus. "Earth" evolved from "water" is the *Tattva* of this *chakra*. On the four petals are the four golden *varnas*—"vang" (वं), "shang" (शं), "shang" (षं), and "sang" (सं).<sup>2</sup> In the four petals pointed towards the four directions (*Īshāna*, etc.) are the four forms of bliss—*yogānanda* (yoga bliss), *paramānanda* (supreme bliss), *sahaj-ānanda* (natural bliss), and *vīrānanda* (vīra bliss). In the centre of this lotus is *Svayambhū-linga*, ruddy brown,

<sup>1</sup> *Mūla*, the root; *ādhāra*, support; for the *mūlādhāra* is the root of *Sushumnā* and that on which *Kundalinī* rests.

<sup>2</sup> It need hardly be said that it is not supposed that there are any actual lotuses or letters engraved thereon. These and other terms are employed to represent realities of yoga experience. Thus the lotus is a plexus of *nādīs*, the disposition of the latter at the particular *chakra* in question determining the number of the petals.



like the colour of a young leaf. *Chitrinī-nadī* is figured as a tube, and the opening at its end at the base of the *linga* is called the door of Brahman (*brahma-dvāra*), through which the *Devī* ascends.<sup>1</sup> The lotus, *linga* and *brahma-dvāra*, hang downwards. The *Devī* *Kundalinī*, more subtle than the fibre of the lotus, and luminous as lightning, lies asleep coiled like a serpent around the *linga*, and closes with Her body the door of Brahman. The *Devī* has forms in the *brahmānda*. Her subtlest form in the *pindānda*, or body, is called *Kundalinī*, a form of *Prakṛiti* pervading, supporting, and expressed in the form of, the whole universe; "the Glittering Dancer" (as the *Sāradā-tilaka* calls Her) "in the lotus-like head of the yogī." When awakened, it is She who gives birth to the world made of *mantra*.<sup>2</sup> A red fiery triangle surrounds *svayambhū-linga*, and within the triangle is the red *Kandarpa-vāyu*, or air, of *Kāma*, a form of the *apāna vāyu*, for here is the seat of creative desire. Outside the triangle is a yellow square, called the *prithivī*-(earth)-*mandala*, to which is attached the "eight thunders" (*ashta-vajra*). Here is the *vīja* "lang" (ॐ), and with it *prithivī* on the back of an elephant. Here also are *Brahmā* and *Sāvitṛī*,<sup>3</sup> and the red four-handed *Shakti Dākinī*.<sup>4</sup>

#### SVĀDHISHTHĀNA.

*Svādhishthāna* is a six-petalled lotus at the base of the sexual organ, above *mūlādhāra* and below the navel. Its pericarp is red, and its petals are like lightning. "Water "

<sup>1</sup> Hence She is called in the *Lalitā-sahasra-nāma* (verse 106), *Mūlādhārāmbujārūdhā*.

<sup>2</sup> See *Prāna-toshini*, p. 45.

<sup>3</sup> The *Devī* is *Sāvitṛī* as wife of the Creator, who is called *Savitā* because He creates beings.

<sup>4</sup> Who, according to the *Sammohana Tantra* (chap. ii.), acts as keeper of the door.

evolved from "fire" is the Tattva of this *chakra*. The *varnas* on the petals are "bang" (बं), "bhang" (भं), "mang" (मं), "yang" (यं), "rang" (रं), and "lang" (लं). In the six petals are also the *vritti* (states, qualities, functions, or inclinations)—namely, *prashraya* (credulity), *a-vishvāsa* (suspicion, mistrust), *avajñā* (disdain), *mūrchchhā* (delusion, or, as some say, disinclination), *sarva-nāsha* (false knowledge),<sup>1</sup> and *krūrātā* (pitilessness). Within a semicircular space in the pericarp are the Devatā, the dark blue Mahā-vishnu, Mahā-lakshmī, and Sarasvatī. In front is the blue four-handed Rākinī Shakti, and the *vijā* of Varuna, Lord of water or "vang" (वं). Inside the *vijā* there is the region of Varuna, of the shape of an half-moon, and in it is Varuna himself seated on a white alligator (*makara*).

#### MANI-PŪRA.

*Mani-pūra-chakra*<sup>2</sup> is a ten-petalled golden lotus, situate above the last in the region of the navel. "Fire" evolved from "air" is the Tattva of this *chakra*. The ten petals are of the colour of a cloud, and on them are the blue *varnas*—"dang" (डं), "dhang" (ढं), "nang" (णं), "tang" (तं), "thang" (थं), "daṅg" (ढं), "dhang" (घं), "nang" (नं), "pang" (पं), "phang" (फं)—and the ten *vritti* (*vide ante*), namely, *lajjā* (shame), *pishunatā* (fickleness), *irshā* (jealousy), *trishnā* (desire), *sushupti* (laziness),<sup>3</sup> *vishāda* (sadness), *kashāya* (dullness), *moha* (ignorance), *ghrinā* (aversion, disgust), *bhaya* (fear). Within the pericarp is the *vijā* of fire रं ("rang"), and a triangular figure (*mandala*) of Agni, Lord of

<sup>1</sup> Lit. "destruction of everything," which false knowledge leads to.

<sup>2</sup> So called, it is said by some, because during *samaya* worship the Devī is (*pūra*) with gems (*manī*): see Bhāskara-rāya's Commentary on Lalitā-sahasra-nāma, verses 37 and 38. By others it is so called because (due to the presence of fire) it is like a gem.

<sup>3</sup> Deeply so, with complete disinclination to action: absence of all energy.

Fire, to each side of which figure are attached three auspicious signs or *svastika*. Agni, red, four-handed, and seated on a ram, is within the figure. In front of him are Rudra and his Shakti Bhadra-kālī. Rudra is of the colour of vermillion, and is old. His body is smeared with ashes. He has three eyes and two hands. With one of these he makes the sign which grants boons and blessings, and with the other that which dispels fear. Near him is the four-armed Lākinī Shakti, of the colour of molten gold (*taṭṭa-kāñchana*), wearing yellow raiments and ornaments. Her mind is maddened with passion (*mada-matta-chittā*). Above the lotus is the abode and region of Sūryya. The solar region drinks the nectar which drops from the region of the Moon.

#### ANĀHATA.

*Anāhata-chakra* is a deep red lotus of twelve petals, situate above the last and in the region of the heart, which is to be distinguished from the heart-lotus facing upwards of eight petals, spoken of in the text, where the patron deity (*Ishta-devata*) is meditated upon. "Air" evolved from "ether" is the Tattva of the former lotus. On the twelve petals are the vermillion *varnas*—"Kang" (कं), "Khang" (खं), "Gang" (गं), "Ghang" (घं), "ngang" (ङं), "chang" (चं), "Chhang" (छं), "Jang" (जं), "Jhang" (झं), "Nyang" (ञं), "Tang" (टं), "Thang" (ठं), and the twelve *vrittis* (*vide ante*)—namely, *ashā* (nope), *chintā* (care, anxiety), *cheshtā* (endeavour), *ma-mata* (sense of mineness),<sup>1</sup> *dambha* (arrogance or hypocrisy), *vikalatā* (languor), *ahangkāra* (conceit), *viveka* (discrimination), *lolatā* (covetousness), *kapatatā* (duplicity), *vitarka* (indecision), *anutāpa* (regret). A triangular *mandala* within the pericarp of this lotus of the lustre of lightning is known as the *Tri-kona Shakti*. Within this *mandala* is a red *vāna-linga*, called Nārāyana

<sup>1</sup> Resulting in attachment.

or *Hiranya-garbha*, and near it *Ishvara* and His *Shakti Bhuvaneshvarī*. *Ishvara*, who is the Overlord of the first three *chakra*, is of the colour of molten gold, and with His two hands grants blessings and dispels fear. Near him is the three-eyed *Kākinī Shakti*, lustrous as lightning, with four hands holding the noose and drinking-cup, and making the sign of blessing, and that which dispels fear. She wears a garland of human bones. She is excited, and her heart is softened with wine. Here, also, are several other *Shakti*, such as *Kāla-rātri*, as also the *vīja* of air (*vāyu*) or “*vang*” (वं). Inside the lotus is a six-cornered smoke-coloured *mandala*, and the circular region of smoke-coloured *Vāyu*, who is seated on a black antelope. Here, too, is the embodied *ātmā* (*jīvātmā*), like the tapering flame of a lamp.

## VISHUDDHA.

*Vishuddha chakra* or *Bhāratisthāna*, abode of the Devi of speech, is above the last and at the lower end of the throat (*kantha-mūla*). The Tattva of this *chakra* is “ether.” The lotus is of a smoky colour, or the colour of fire seen through smoke. It has sixteen petals, which carry the red vowels—“*ang*” (अं), “*āng*” (आं), “*ing*” (इं), “*īng*” (ईं), “*ung*” (उं), “*ūng*” (ऊं), “*ring*” (ऋं), “*rīng*” (ॠं), “*lring*” (लं), “*lrīng*” (ॡं), “*eng*” (एं), “*aing*” (ऐं), “*ong*” (औं), “*aung*” (ऒं), “*ang*” (अं), “*ah*” (अः); the seven musical notes (*mishāda*, *rishabha*, *gāndhāra*, *shadaja*, *madhyama*, *dhaivata* and *panchama*): “venom” (in the eighth petal); the *vīja* “*hūng*,” “*phat*,” “*vaushat*,” “*vashat*,” “*svadhā*,” “*svāhā*,” “*namah*,” and in the sixteenth petal nectar (*amrita*). In the pericarp is a triangular region, within which is the androgyne *Shiva*, known as *Arddha-nārīshvara*. There also are the region of the full moon and ether, with its *vīja* “*hang*” (हं). The *ākāsha-mandala* is transparent and round in shape.

Ākāsha himself is here dressed in white, and mounted on a white elephant. He has four hands, which hold the noose<sup>1</sup> (*pāsha*), the elephant-hook<sup>2</sup> (*angkusha*), and with the other he makes the *mudrā* which grant blessing and dispel fear. Shiva is white, with five faces, three eyes, ten arms, and is dressed in tiger skins. Near Him is the white Shakti Shākini, dressed in yellow raiments, holding in Her four hands the bow, the arrow, the noose, and the hook.

Above the *chakra*, at the root of the palate (*tālumūla*) is a concealed *chakra*, called *Lalanā* and, in some Tantras, *Kalā-chakra*. It is a red lotus with twelve petals, bearing the following *vritti*—*shraddhā* (faith), *santosha* (contentment), *aparādha* (sense of error), *dama* (self-command), *māna*<sup>3</sup> (anger), *sneha* (affection)<sup>4</sup>, *shoka* (sorrow, grief), *kheda* (dejection), *shuddhatā* (purity), *arati* (detachment), *sambhrama* (agitation),<sup>5</sup> *Urmī* (appetite, desire).

### ĀJNA.

Ājnā *chakra* is also called *parama-kula* and *mukta-tri-venī*, since it is from here that the three *nadīs*—*Īdā*, *Pīngalā*, and *Sushumnā*—go their separate ways. It is a two-petalled lotus, situate between the two eyebrows. In this *Chakra* there is no gross *Tattva*, but the subtle *Tattva* mind is here. *Hakārārdha*, or half the letter *La*, is also there. On its two petals are the red *varnas* “*hang*” and “*kshang*.”

<sup>1</sup> The *Devī* herself holds the noose of desire. Desire is the *vāsanā* form and the noose is the gross form (see next note).

<sup>2</sup> The *Vāmakeshvara Tantra* says: “The noose and the elephant-hook of Her are spoken of as desire and anger. But the *Yoginī-hridaya* i. 53 says: “The noose is *ichchhāshakti*, the goad *jnāna-shakti*, and the bow and arrows *kriya-shakti*.”

<sup>3</sup> Generally applied to the case of anger between two persons who are attached to one another, as in the case of man and wife.

<sup>4</sup> Towards those younger or lower than oneself.

<sup>5</sup> Through respect.

In the pericarp is concealed the *vija* "ong." In the two petals and the pericarp there are the three *guna*—*sattva*, *rajas*, and *tamas*. Within the triangular *mandala* in the pericarp there is the lustrous (*tejō-maya*) *linga* in the form of the *pranava* (*pranavakṛitī*), which is called *Itara*. Para-Shiva in the form of *hangsa* (*hangsa-rūpa*) is also there with his Shakti—Siddha-Kālī. In the three corners of the triangle are Brahmā, Vishnu, and Maheshvara, respectively. In this *chakra* there is the white Hākinī-Shakti, with six heads and four hands, in which are *jnāna-mudra*,<sup>1</sup> a skull, a drum (*damaru*), and a rosary.

## SAHASRĀRA PADMA.

Above the *ājña-chakra* there is another secret *chakra*, called *manas-chakra*. It is a lotus of six petals, on which are *śabda-jñāna*, *spārsha-jñāna*, *rūpa-jñāna*, *aghranopalabdhi*, *rasopabhoga*, and *svapna*, or the faculties of hearing, touch, sight, smell, taste, and sleep, or the absence of these. Above this, again, there is another secret *chakra*, called *Soma-chakra*. It is a lotus of sixteen petals, which are also called sixteen *Kalā*.<sup>2</sup> These *Kalā* are called *kripā* (mercy), *mridutā* (gentleness), *dhairyya* (patience, composure), *vairāgya* (dispassion), *dhṛitī* (constancy), *sampat* (prosperity),<sup>3</sup> *hasya* (cheerfulness), *romāncha* (rapture, thrill), *vinaya* (sense of propriety, humility), *dhyāna* (meditation), *susthiratā* (quietude, restfulness), *gāmbhīrya* (gravity),<sup>4</sup> *udiyama* (enterprise, effort), *akshobha* (emotionlessness),<sup>5</sup> *audārya* (magnanimity), and *ekāgratā* (concentration).

Above this last *chakra* is "the house without support" (*nirālamba-purī*), where yogis see the radiant

<sup>1</sup> The gesture in which the first finger is uplifted and the others closed.

<sup>2</sup> *Kalā*—a part, also a digit of the moon.

<sup>3</sup> That is, spiritual prosperity.

<sup>4</sup> Of demeanour evidencing a grave nature.

<sup>5</sup> The state of being undisturbed by one's emotions.

Īshvara. Above this is the *pranava* shining like a flame, and above *pranava* the white crescent *Nāda*, and above this last the point *Vindu*. There is then a white lotus of twelve petals with its head upwards, and over this lotus there is the ocean of nectar (*sudhā-sāgara*), the island of gems (*mani-dvīpa*), the altar of gems (*mani-pīṭha*), the forked lightning-like lines *a*, *ka*, *tha*, and therein *Nāda* and *Vindu*. On *Nāda* and *Vindu*, as an altar, there is the *Paramahangsa*, and the latter serves as an altar for the feet of the *Guru*; there the *Guru* of all should be meditated. The body of the *Hangsa* on which the feet of the *Guru* rest is *jnāna-māyā*, the wings *Agama* and *Nigama*, the two feet *Shiva* and *Shakti*, the beak *Pranava*, the eyes and throat *Kāma-Kalā*.

Close to the thousand-petalled lotus is the sixteenth digit of the moon, which is called *amā-kalā*, which is pure red and lustrous like lightning, as fine as a fibre of the lotus, hanging downwards, receptacle of the lunar nectar. In it is the crescent *nirvāṇa-kalā*, luminous as the Sun, and finer than the thousandth part of a hair. This is the *Īshṭa-devatā* of all. Near *nirvāṇa-kalā* is *parama-nirvāṇa-Shakti*, infinitely subtle, lustrous as the Sun, creatrix of *tattva-jnāna*. Above it are *Vindu* and *Visarga-Shakti*, root and abode of all bliss.

*Sahasrāra-padma*—or thousand petalled lotus of all colours—hangs with its head downwards from the *brahma-randhra* above all the *chakra*. This is the region of the first cause (*Brahma-lōka*), the cause of the six proceeding causes. It is the great Sun both cosmically and individually, in whose effulgence *Parama-Shiva* and *Ādyā-Shakti* reside. The power is the *vāchaka-Shakti* or *saguna-brahman*, holding potentially within itself, the *gunas*, *powers*, and *planes*. *Parama-Shiva* is in the form of the Great Ether (*paramākāsha-rūpi*), the Supreme Spirit (*paramātmā*), the Sun of the darkness of ignorance. In each of the petals of the lotus are placed all the letters

of the alphabet; and whatever there is in the lower *chakra* or in the universe (*brahmāṇḍa*) exist here in potential state (*avyakta-bhāva*). Shaivas call this place *Śhiva-sthāna*, Vaishnavas, *Parama-purusha*, *Shaktas*, *Devī-sthāna*, the Sāṅkhya sages *Prakṛiti-purusha-sthāna*. Others call it by other names, such as *Hari-hara-sthāna*, *Shakti-sthāna*, *Parama-Brahma*, *Parama-hansa*, *Parama-jyotiḥ*, *Kula-sthāna*, and *Parama-Shiva-Akula*. But whatever the name, all speak of the same.

### THE THREE TEMPERAMENTS.

The Tantras speak of three temperaments, dispositions, characters (*bhāva*), or classes of men—namely, the *pashu-bhāva* (animal), *vira-bhāva* (heroic), and *divya-bhāva* (deva-like or divine). These divisions are based on various modifications of the *guṇa* (v. ante) as they manifest in man (*jīva*). It has been pointed out<sup>1</sup> that the analogous Gnostic classification of men as material, psychical, and spiritual, correspond to the three *guṇa* of the Sāṅkhya-*darśhana*. In the *pashu* the *rajo-guṇa* operates chiefly on *tamas*, producing such dark characteristics as error (*bhrānti*), drowsiness (*tandrā*), and sloth (*ālasya*). It is however, an error to suppose that the *pashu* is as such a bad man; on the contrary, a *jīva* of this class may prove superior to a *jīva* of the next. If the former, who is greatly bound by matter, lacks enlightenment, the latter may abuse the greater freedom he has won. There are also numerous kinds of *pashu*, some more some less *tāmasik* than others. Some there are at the lowest end of the scale, which marks the first advance upon the higher forms of animal life. Others approach and gradually merge into the *vira* class. The term *pashu* comes from the root *pash*, “to bind.” The *pashu* is, in fact, the man who is bound by the bonds (*pāsha*), of which the Kulār-

<sup>1</sup> Richard Garbe, “Philosophy of Ancient India,” p. 48, as also before him, Baur.



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nava Tantra enumerates eight—namely, pity (*dayā*), ignorance and delusion (*moha*), fear (*bhaya*), shame (*lajja*), disgust (*ghrinā*), family (*kula*), custom (*śhīla*), and caste (*varna*). Other enumerations are given of the afflictions which, according to some, are sixty-two, but all such larger divisions are merely elaborations of the simpler enumerations. The *pashu* is also the worldly man, in ignorance and bondage, as opposed to the *yogī* and the *tattva-jñāni*. Three divisions of *pashu* are also spoken of—namely, *sakala*, who are bound by the three *pasha*, called *anu* (want of knowledge or erroneous knowledge of the self), *bheda* (the division also induced by *māyā* of the one self into many), and *karmma* (action and its product. These are the three impurities (*mala*) called *ānava-mala*, *māyā-mala*, and *Karmma-mala*. *Pratayakala* are those bound by the first and last, and *Vijnāna-kevala* are those bound by *anava-mālā* only. He who frees himself of the remaining impurity of *anu* becomes Shiva Himself. The Devī bears the *pāsha*, and is the cause of them, but She, too, is *pashupāsha-vimochinī*,<sup>1</sup> Liberatrix of the *pashu* from his bondage.

What has been stated gives the root notion of the term *pashu*. Men of this class are also described in Tantra by exterior traits, which are manifestations of the interior disposition. So the Kubjikā Tantra<sup>2</sup> says: "Those who belong to *pashu-bhāva* are simply *pashu*. A *pashu* does not touch a *yantra*, nor make *japa* of *mantra* at night. He entertains doubt about sacrifices and Tantra; regards a *mantra* as being merely letters only.<sup>3</sup> He lacks faith in the *guru*, and thinks that the image is but a block of stone. He distinguishes one Deva from another,<sup>4</sup> and worships without flesh and fish. He is always bathing, owing to his ignorance,<sup>5</sup> and talks ill of

<sup>1</sup> Lalitā-shashasra-nāma (verse 78).

<sup>2</sup> Chapter VII.

<sup>3</sup> Instead of being *Devatā*. Similarly the Nityā Tantra (see *Prāna to śhinī*, 547 et seq.).

<sup>4</sup> Not recognizing that all are but plural manifestations of the One.

<sup>5</sup> That is, he only thinks of external and ceremonial impurity, not of internal purity of mind, etc.

others.<sup>1</sup> Such an one is called *pashu*, and he is the worst kind of man."<sup>2</sup> Similarly the Nityā Tantra<sup>3</sup> describes the *pashu* as—"He who does not worship at night, nor in the evening, nor in the latter part of the day;<sup>4</sup> who avoids sexual intercourse, except on the fifth day after the appearance of the courses<sup>5</sup> (*ritu-kālang vinā devi ramanang parivarjayet*); who do not eat meat, etc., even on the five auspicious days (*pārvvana*)"; in short, those who, following Vedāchāra, Vaishnavāchāra, and Shaivāchāra, are bound by the Vaidik rules which govern all *pashus*.

In the case of *vīra-bhāva*, *rajas* more largely works on *sattva*, yet also largely (though in lessening degrees, until the highest stage of *divya-bhāva* is reached) works independently towards the production of acts in which sorrow inheres. There are several classes of *vīra*.

The third, or highest, class of man is he of the *divya-bhāva* (of which, again, there are several degrees—some but a stage in advance of the highest form of *vīra-bhāva*, others completely realizing the deva-nature), in which *rajas* operate on *sattva-guna* to the confirmed preponderance of the latter.

The Nityā Tantra<sup>6</sup> says that of the *bhāva* the *divya* is the best, the *vīra* the next best, and the *pashu* the lowest; and that *devatā-bhāva* must be awakened through *vīra*-

<sup>1</sup> That is, decrying as sectarian-minded *Vaishnavas* do, all other forms of worship than their own; a common fault of the *pashu* the world over. In fact, the Pichchhilā Tantra (chap. xx.) says that the *Vaishnava* must worship Parameshvara like a *pashu*.

<sup>2</sup> All the Tantras describe the *pashu* as the lowest form of the three temperaments. See Nityā Tantra, and chap. x. of Pichchhilā Tantra, where *pashu-bhāva* is described.

<sup>3</sup> See *Prāna-toshinī*, p. 547.

<sup>4</sup> As *Tantrikā vīra* do.

<sup>5</sup> Taking their usual duration to be four days. This is a Vaidik injunction, as to which see *post*. The *Vīra* and *divya* are not so bound to *maithuna* on the fifth day only; that is as to *māithuna* as a part of *vīrāchāra*.

<sup>6</sup> *Loc. cit.*

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*bhāva*. The Pichchhilā Tantra<sup>1</sup> says that the only difference between the *vīra* and *divya* men is that the former are very *uddhata*, by which is probably meant excitable, through the greater prevalence of the independent working of the *rajo-guna* in them than in the calmer *sāttvik* temperament. It is obvious that such statements must not be read with legal accuracy. There may be, in fact, a considerable difference between a low type of *vīra* and the highest type of *divya*, though it seems to be true that this quality of *uddhata* which is referred to is the cause of such differences, whether great or small.

The Kubjikā Tantra<sup>2</sup> describes the marks of the *divya* as he "who daily does ablutions, *sandhyā*; and wearing clean cloth, the *tripundara* mark in ashes, or red sandal, and ornaments of *rudrāksha* beads, performs *japa* and *archchanā*. He gives charity daily also. His faith is strong in Veda, *Shāstra*, *guru*, and *Deva*. He worships the *Pitri* and *Deva*, and performs all the daily rites. He has a great knowledge of *mantra*. He avoids all food, except that which his *guru* offers him, and all cruelty and other bad actions, regarding both friend and foe as one and the same. He himself ever speaks the truth, and avoids the company of those who decry the *Devatā*. He worships thrice daily, and meditates upon his *guru* daily, and, as a *Bhairava*, worships Parameshvari with *divya-bhāva*. All *Devas* he regards as beneficial.<sup>3</sup> He bows down at the feet of women, regarding them as his *guru*<sup>4</sup> (*strīnāṅ pāda-talang drishtvā guru-vad bhāvayet*

<sup>1</sup> Chapter X. and so also *Utpatti Tantra* (chap. lxiv.) See *Prāna-toshinī*, p. 570, where also *bhāva* is described as the *dharma* of the *manas*.

<sup>2</sup> Chapter VII.

<sup>3</sup> He worships all *Devas*, drawing no distinctions. For instance, an orthodox, up-country Hindu who is a worshipper of *Rāma* cannot even bear to hear the name of *Krishna*, though both *Rāma* and *Krishna* are each *avātara* of the same *Vishnu*, who is again himself but a partial manifestation of the great *Shakti*.

<sup>4</sup> He is even *strī-khanda-pangkaja-rudhira-bhushitaḥ*, for he is unaffected by the *pāsha* of *ghrinā* or *lajjā*.

*sadā*). He worships the Devī at night,<sup>1</sup> and makes *japa* at night with his mouth full of *pān*,<sup>2</sup> and makes obeisance to the *kula vriksha*.<sup>3</sup> He offers everything to the Supreme Devī. He regards this universe as pervaded by *strī* (*shakti*), and as *Devatā*. Shiva is in all men, and the whole *brahmānda* is pervaded by Shiva-Shakti. He ever strives for the attainment and maintenance of *devatā-bhāva*, and is himself of the nature of a *Devatā*.

Here, again, the Tantra only seeks to give a general picture, the details of which are not applicable to all men of the *divya-bhāva* class. The passage shows that it, or portions of it, refer to the ritual *divya*, for some of the practices there referred to would not be performed by the *avadhūta*, who is above all ritual acts, though he would also share (possibly in intenser degree) the beliefs of *divya* men of all classes—that he and all else are but manifestations of the universe-pervading Supreme Shakti.

According to the temperament of the *sādhaka*, so is the form of worship and *sādhana*. In fact, the specific worship and *sādhana* of the other classes is strictly prohibited by the Tantra to the *pashu*.

It is said in this Tantra<sup>4</sup> and elsewhere<sup>5</sup> that, in the Kali-yuga, *divya* and *pashu* dispositions can scarcely be found. It may be thought difficult at first sight to reconcile this (so far as the *pashu* is concerned) with other statements as to the nature of these respective classes. The term *pashu*, in these and similar passages, would appear to be used in a good sense<sup>6</sup> as referring to a man who, though

<sup>1</sup> Vaidik worship is by day.

<sup>2</sup> That is, after eating, *pān* being taken after meals.

<sup>3</sup> An esoteric term, as to which see *Tantrābhidhāna*. Similarly (in *Nityā Tantra*), he does obeisance to the *kulastrī*, who is versed in Tantra and mantra, whether she has been brought by a *dūtī*, is *pungshchalī*, or *veshyā*, and whether youthful or old.

<sup>4</sup> Chapter I., verse 54.

<sup>5</sup> See *Shyāmārchana-chandrikā*, cited in *Hara-tattva-dīdhiti*, p. 348.

<sup>6</sup> So verse 54 speaks of the *pashu* as one who should himself procure the leaves, fruits, and water for worship, and not look at a *Shūdra*, or even think of a woman.

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tamasic, yet performs his functions with that obedience to nature which is shown by the still more tamasic animal creation free from the disturbing influences of *rajas*, which, if it may be the source of good, may also be, when operating independently, the source of evil.<sup>1</sup>

The Commentator explains the passage cited from the Tantra as meaning that the conditions and character of the Kali-yuga are not such as to be productive of *pashu-bhāva* (apparently in the sense stated), or to allow of its *āchāra* (that is, *Vaidikāchāra*). No one, he says, can fully perform the *vedāchāra*, *vaishnavāchāra*, and *shavāchāra* rites, without which the Vaidik, Pauranik *mantra*, and *yajna* are fruitless. No one now goes through the *brahma-charya āshrama*, or adopts after the fiftieth year that called *vāna-prastha*. Those whom the Veda does not control cannot expect the fruit of Vaidik observances. On the contrary, men have taken to drink, associate with the low, and are fallen ; as are also those men who associate with them. There can therefore be no pure *pashu*. Under these circumstances the duties prescribed by the Vedas which are appropriate for the *pashu* being incapable of performance, Shiva for the liberation of men of the Kali Age has proclaimed the Āgama. Now, there is no other way." The explanation thus given, therefore, appears to amount to this. The pure type of *pashu* for whom *vedāchāra* was designed does not exist. For others who though *pashu* are not purely so, the Tantra is the governing Shāstra. This, however, does not mean that all are now competent for *vīrāchāra*.

It is to be noted, however, that the Prāna-toshinī<sup>2</sup> cites a passage purporting to come from the Mahā-nirvāna Tantra, which is apparently in direct opposition to the foregoing :

<sup>1</sup> For this reason it is possible, in certain cases, that a *pashu* may attain *siddhi* through the Tantra quicker than a *vīra* can.

<sup>2</sup> Pp. 570-517.

*Divya-vira-mayo bhāvah kalau nāsti kadā-chana  
Kevalang pashu-bhāvena mantra-siddhirbhavenmīnām.*

"In the Kali Age there is no *divya* or *vira-bhāva*. It is only by the *pashu-bhāva* that men may obtain *mantra-siddhi*."

This matter of the *bhāva* prevalent in the *Kali-yuga* has been the subject of considerable discussion and difference of opinion, and is only touched upon here.<sup>1</sup>

#### GURU AND SHISHYA.

The *Guru* is the religious teacher and spiritual guide to whose direction orthodox Hindus of all divisions of worshippers submit themselves. There is in reality but one *Guru*. The ordinary human *Guru* is but the manifestation on the phenomenal plane of the Ādi-nātha Mahā-kāla, the Supreme *Guru* abiding in Kailāsa.<sup>2</sup> He it is who enters into and speaks with the voice of the earthly *Guru* at the time of giving mantra.<sup>3</sup> *Guru* is the root (*mūla*) of *dīkshā* (imitation). *Dīkshā* is the root of *mantra*. *Mantra* is the root of *Devatā*; and *Devatā* is the root of *siddhi*. The Munda-mālā Tantra says that *mantra* is born of *Guru* and *Devatā* of *mantra*, so that the *Guru* occupies the position of a grandfather to the *Ishta-devatā*.

It is the *Guru* who initiates and helps, and the relationship between him and the disciple (*shishya*) continues until the attainment of monistic *siddhi*. Manu says: "Of him who gives natural birth and of him who gives knowledge of the Veda the giver of sacred knowledge is the more venerable father. Since second or divine birth insures life to the twice-born in this world and the next." The *Shāstra* is, indeed, full of the great-

<sup>1</sup> The subject is a difficult one, and I have given the above-mentioned account with considerable diffidence as to its complete accuracy.

<sup>2</sup> *Guroh sthānam hi kailāsam* (Yoginī Tantra, chap. i.).

<sup>3</sup> *Mantra-pradāna-kāle hi mānushe naga-nandini,  
Adhishthānang bhavet tatra mahākālasya shankari,  
Atastu gurutā devī mānushe nātra sangshayah* (ibid.).

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ness of *Guru*.<sup>1</sup> The *Guru* is not to be thought of as a mere man. There is no difference between *Guru*, *mantra*, and *Deva*. *Guru* is father, mother, and Brahman. *Guru*, it is said, can save from the wrath of Shiva, but none can save from the wrath of the *Guru*. Attached to this greatness there is, however, responsibility ; for the sins of the disciple recoil upon him.

Three lines of *Guru* are worshipped : heavenly (*divyāṅga*) *siddha* (*siddhāṅga*), and human (*mānavāṅga*).<sup>2</sup> The *Kula-guru* are four in number, viz.: the *Guru*, *Parama-guru*, *Parāpara-guru*, *Parameshti-guru* ; each of these being the *guru* of the preceding one. According to the Tantra, woman with the necessary qualifications may be a *guru*, and give initiation.<sup>3</sup> Good qualities are required in the disciple,<sup>4</sup> and according to the *Sāra-sangraha* a *guru* should examine and test the intending disciple for a year.<sup>5</sup> The qualifications of a good disciple are stated to be good birth, purity of soul (*śuddhātmā*), and capacity for enjoyment, combined with desire for liberation (*purushārtha-parāyanah*).<sup>6</sup> Those who are lewd (*kāmuka*), adulterous (*para-darātura*), constantly addicted to sin (*sadā pāpa-kriya*), ignorant, slothful, and devoid of religion, should be rejected.<sup>7</sup>

The perfect *sādhaka* who is entitled to the knowledge of all *Shāstra* is he who is pure-minded, whose senses are controlled (*jitendriyah*), who is ever engaged in doing good to all beings, free from false notions of dualism, attached to the speaking of, taking shelter with, and living in the supreme unity of the Brahman.<sup>8</sup> So long

<sup>1</sup> See chap. i. of the Tantra-sāra, which also deals with the qualities of the *Guru* ; the relationship between him and the disciple ; qualities of the disciple and so forth.

<sup>2</sup> See note to Chapter VI., verses 97-98.

<sup>3</sup> See *post*, p. lxxiv.

<sup>4</sup> Tantra-sāra (chap. i.).

<sup>5</sup> See Tantra-sārā (chap. i.) and *Prāna-toshini*, p. 108, Matsya-sūkta Mahā-tantra, (chap. xiii.).

<sup>6</sup> Matsya-sūkta Tantra (chap. xiii.), *Prāna-toshini*, 108.

<sup>7</sup> Mahārudrā-yāmala, 1 Khanda (chap. xv.), 2 Khanda (chap. ii.).

<sup>8</sup> Gandharva Tantra (chap. ii.).

as Shakti is not fully communicated (see next note) to the *shishya*'s body from that of the *guru*, so long the conventional relation of *guru* and *shishya* exists. A man is *shishya* only so long as he is *sādhaka*. When, however, *siddhi* is attained, both *Guru* and *Shishya* are above this dualism. With the attainment of pure monism, naturally this relation, as all others, disappears.

#### INITIATION: DIKSHĀ.

Initiation<sup>1</sup> is the giving of mantra by the *guru*. At the time of initiation the *guru* must first establish the life of the *guru* in his own body; that is the vital force (*prāna-shakti*) of the Supreme *Guru* whose abode is in the thousand-petalled lotus. As an image is the instrument (*yantra*) in which divinity (*devatva*) inheres, so also is the body of *guru*. The day prior thereto the *guru* should, according to Tantra, seat the intending candidate on a mat of *kusha* grass. He then makes *japa* of a "sleep mantra" (*supta-mantra*) in his ear, and ties his crown lock. The disciple, who should have fasted and observed sexual continence, repeats the mantra thrice, prostrates himself at the feet of the *guru*, and then retires to rest. Initiation, which follows, gives spiritual knowledge and destroys sin. As one lamp is lit at the flame of another, so the divine *shakti*, consisting of *mantra*, is communicated from the *guru*'s body to that of the *Shishya*. Without *dikshā*, *japa* of the *mantra*, *pūjā*, and other ritual acts, are said to be useless. Certain *mantra* are also said to be forbidden to *shūdra* and women. A note, however, in the first Chalakshara Sūtrā to the Lalitā<sup>2</sup> would, however, show that even

<sup>1</sup> As to who may initiate see Tantra-sāra, chap. i.

<sup>2</sup> First Chalakshara Sūtra. This is an index to the Sahasra-nāmā, like the *Sarvānukramanikā* to the Veda. There are three *svara* in *laukika vyākharana*—viz., *udātta*, the high accent, *an-udātta*, its opposite or the low accent and, *svarita*, which Pānini says is the combination (*samāhrita*) of both. *Prachita* is Vaidik (*chhāndasa*).



the *shudra* are not debarred the use even of the *Pranava*, as is generally asserted. For, according to the *Kālikā Purāna* (when dealing with *svara* or tone), whilst the *udātta*, *an-udātta*, and *prachita* are appropriate to the first of these castes, the *svara*, called *aukāra*, with *anusvara* and *nāda*, is appropriate to *shūdra*, who may use the *Pranava*, either at the beginning or end of *mantra*, but not, as the *dvija* may, at both places. The *mantra* chosen for initiation should be suitable (*anukūla*). Whether a *mantra* is *sva-kūla* or *a-kūla* to the person about to be initiated is ascertained by the *kula-chakra*, the zodiacal circle called *rāshichakra* and other *chakra* which may be found described in the *Tantra-sāra*. Initiation by a woman is efficacious; that by a mother is eight-fold so.<sup>1</sup> Certain special forms of initiation, called *abhisheka*, are described in the next note.

#### ABHISHEKA.

*Abhisheka*<sup>2</sup> is of eight kinds, and the forms of *abhisheka* which follow the first at later stages, mark greater and greater degrees of initiation. The first *shāktābhisheka* is given on entrance into the path of *sādhana*. It is so called because the *guru* then reveals to the *shishya* the preliminary mysteries of *shakti-tattva*. By it the *shishya* is cleansed of all sinful or evil *shakti* or proclivities, and acquires a wonderful new *shakti*.<sup>3</sup> The next *pūrnābhisheka* is given in the stage beyond *dakshināchāra*, when the disciple has qualified himself by *purasccharana* and other practices to receive it. Here the real work of *sādhana* begins. *Asana*, *yama*, etc., strengthen the disciple's determination (*pratijñā*) to persevere along the

<sup>1</sup> *Tantra-sāra*, loc. cit.

<sup>2</sup> Sprinkling, anointing, inaugurating, consecration as of a king or disciple.

<sup>3</sup> Of the *shāktābhisheka* two forms are also mentioned—*rājā* and *yogī* (see *Prāna-toshinī*, 254; *Vāmakeshvara Tantra*, chap. i.; *Niruttara Tantra*, chap. vii.). As to what follows, see *Tantrarahasya*, cited *post*.

higher stages of *sādhana*. The third is the difficult stage commenced by *krama-dīkshābhisheka*, in which it is said the great Vashishtha became involved, and in which the *Rishi* Vishvāmitra acquired *brahma-jñāna*, and so became a *Brāhmana*. The sacred thread is now worn round the neck like a garland. The *shishya*, then undergoing various ordeals (*parīkshā*), receives *sāmvrājyābhisheka* and *mahā-sāmvrājyābhisheka*, and at length arrives at the most difficult of all stages introduced by *yoga-dīkshābhisheka*. In previous stages the *sādhaka* has performed the *pañchāṅga-puraschharana*, and, with the assistance of his *guru* (with whom he must constantly reside, and whose instructions he must receive direct), he does the *pañchāṅga-yoga*—that is, the last five limbs of the *ashtāṅga*. He is thereafter qualified for *pūrnādīkshābhisheka*, and, following that, *mahā-pūrnādīkshābhisheka*, sometimes called *virāja-grahanābhisheka*. On the attainment of perfection in this last grade, the *sādhaka* performs his own funeral rite (*shrāddha*), makes *pūrnahuti* with his sacred thread and crown lock. The relation of *guru* and *shishya* now ceases. From this point he ascends by himself until he realizes the great saying, *So'ham* ("I am He"). At this stage, which the Tantra calls *jīvan-mukta* (liberated whilst yet living), he is called *parama-hangsa*.

#### SĀDHANA.

*Sādhana* is that which produces *siddhi* (q.v.). It is the means, or practice, by which the desired end may be attained, and consists in the exercise and training of the body and psychic faculties, upon the gradual perfection of which *siddhi* follows; the nature and degree of which, again, depends upon the progress made towards the realization of the *ātmā*, whose veiling vesture the body is. The means employed are various, such as worship (*pūjā*), exterior or mental; *shāstric* learning; austerities (*tapas*); the *pañcha-tattva*, *mantra*, and so forth. *Sād-*

*hana* takes on a special character, according to the end sought. Thus, *sādhana* for *brahma-jñāna*, which consists in the acquisition of internal control (*shama*) over *buddhi*, *manas*, and *aṅgkāra*; external control (*dama*) over the ten *indriya*, discrimination between the transitory and the external, and renunciation both of the world and heaven (*svarga*), is obviously different from that prescribed for, say, the purposes of the lower magic. The *sādhaka* and *sādhikā* are respectively the man or woman who perform *sādhana*. They are, according to their physical, mental, and moral qualities, divided into four classes—*mridu*, *madhya*, *adhimātraka*, and the highest *adhimātrama*, who is qualified (*adhikārī*) for all forms of *yoga*. In a similar way the *Kaula* division of worshippers are divided into the *prakṛiti*, or common *Kaula* following *vīrāchāra*, addicted to ritual practice, and *sādhana*, with *pancha-tattva*; the *madhyama-kaulika*, or middling *Kaula*, accomplishing the same *sādhana*, but with a mind more turned towards meditation, knowledge, and *saṁādhi*; and the highest type of *Kaula* (*kaulikottama*), who, having surpassed all ritualism, meditates upon the Universal Self.

#### WORSHIP GENERALLY.

There are four different forms of worship corresponding with four states (*bhāva*).<sup>1</sup> The realization that the *jīvātmā* and *paramātmā* are one, that everything is Brahman, and that nothing but the Brahman exists, is the highest state, or *brahma-bhāva*. Constant meditation by the *yoga* process upon the *Devatā* in the heart is the lower and middlemost (*dhyāna-bhāva*). *japa* (*q.v.*) and *stava* (hymns and prayer) is still lower, and the lowest of all is mere external worship (*pūjā*) (*q.v.*). *Pūjā-bhāva* is that which arises out of the dualistic notions of worshipper and worshipped; the servant and

<sup>1</sup> See *Tantra-tattva*, p. 210.

the Lord. This dualism exists in greater or less degree in all the states except the highest. But for him who, having realized the *advaita-tattva*, knows that all is Brahman, there is neither worshipper nor worshipped, neither *yoga* nor *pūjā*, nor *dhāraṇā*, *dhyāna*, *stava*, *jaṇa*, *vrata*, or other ritual or process of *sādhana*.

In external worship there is worship either of an image (*pratimā*), or of a *yantra* (*q.v.*), which takes its place. The *sādhaka* should first worship inwardly the mental image of the form assumed by the Devī, and then by the life-giving (*prāṇa-pratishthā*) ceremony infuse the image with Her life by the communication to it of the light and energy (*tejas*) of the Brahman which is within him to the image without, from which there bursts the lustre of Her whose substance is consciousness itself (*chaitanya-mayī*). She exists as Shakti in stone or metal, or elsewhere, but is there veiled and seemingly inert. *Chaitanya* (consciousness) is aroused by the worshipper through the *prāṇa-pratishthā mantra*.

Rites (*karma*) are of two kinds. *Karma* is either *nitya* or *naimittika*. The first is both daily and obligatory, and is done because so ordained. Such as the *sandhyā* (*v. post*), which in the case of Shūdras is in the Tāntrik form; and daily *pūjā* (*v. post*) of the *Ishta-* and *Kula-Devatā* (*v. post*); and for Brāhmanas the *pancha-mahā-yajña* (*v. post*). The second or conditional *karma* is occasional and voluntary, and is *kāmya* when done to gain some particular end, such as *yajña* for a particular object; *tapas* with the same end (for certain forms of *tapas* are also *nitya*); and *vrata* (*v. post*).

The Shūdra is precluded from the performance of Vaidik rites, or the reading of the Vedas, or the recital of the Vaidik *mantra*. His worship is practically limited to that of the *Ishta-Devatā* and the *Bāna-linga-pūjā*, with Tāntrik and Paurāṇik *mantra* and such *vrata* as consist in penance and charity. In other cases the *vrata* is

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performed through a Brāhmana. The Tantra makes no caste distinctions as regards worship. All may read the Tantras, perform the Tāntrik worship, such as the *sandhyā* (v. post), and recite the Tāntrik *mantra*, such as the Tāntrik Gāyatrī. All castes, and even the lowest *chandāla*, may be a member of a *chakra*, or Tāntrik circle of worship. In the *chakra* all its members partake of food and drink together, and are deemed to be greater than Brāhmanas; though upon the break-up of the *chakra* the ordinary caste and social relations are re-established. All are competent for the specially Tāntrik worship, for, in the words of the Gautamīya Tantra, the Tantra Shāstra is for all castes and for all women.<sup>1</sup> The latter are also excluded under the present Vaidik system, though it is said by Shankha Dharma-shāstra-kāra that the wife may, with the consent of her husband, fast, take vows, perform *homa* and *vrata*,<sup>2</sup> etc. According to the Tantra, a woman may not only receive *mantra*, but may, as a Guru, initiate and give it.<sup>3</sup> She is worshipful as Guru, and as wife of Guru.<sup>4</sup> The Devī is Herself Guru of all Shāstras<sup>5</sup> and woman, as, indeed, all females who are Her embodiments are, in a peculiar sense, Her earthly representatives.

### FORMS OF ĀCHĀRA.

There are seven, or, as some say, nine, divisions of worshippers. The extra divisions are bracketed in the following quotation. The Kulārnavā Tantra mentions seven, which are given in their order of superiority,

<sup>1</sup> *Sarva-varṇādāhikāraścha nārīnām yogya eva cha* (chap. i.).

<sup>2</sup> It has been said that neither a virgin (*kumārī*), a pregnant woman (*garbhīnī*), nor a woman during her period, can perform *vrata*.

<sup>3</sup> Rudra-yāmala, 2 Khanda (chap. ii.) ; 1 Khanda (chap. xv.), where the qualifications are stated.

<sup>4</sup> *Ibid.*, 1 Khanda (chap. i.) ; Mātrikā-bheda Tantra (chap. vii.) ; Annadā-kalpa Tantra cited in Prāna-toshinī, p. 68. As the Yoginī Tantra says, *guru-patnī maheshānī gurureva* (chap. i.).

<sup>5</sup> Kangkāla-mālinī Tantra (chap. ii.).

the first being the lowest: *Vedāchāra*, *Vaishnavāchāra*, *Shaivāchāra*, *Dakshināchāra*, *Vāmāchāra*, *Siddhāntāchāra* (*Aghorāchāra*,<sup>1</sup> *Yogāchāra*), and *Kaulāchāra*, the highest of all.<sup>2</sup> The *āchāra* is the way, custom, and practice of a particular class of *sādhaka*. They are not, as sometimes supposed, different sects, but stages through which the worshipper in this or other births has to pass before he reaches the supreme stage of the *Kaula*. *Vedāchāra*,<sup>3</sup> which consists in the daily practice of the Vaidik rites, is the gross body (*sthūla-deha*), which comprises within it all other *āchāras*, which are, as it were, its subtle bodies (*sūkshma-deha*) of various degrees. The worship is largely of an external and ritual character, the object of which is to strengthen *dharma*. This is the path of action (*kriyā-mārga*). In the second stage the worshipper passes from blind faith to an understanding of the supreme protecting energy of the Brahman, towards Which he has feelings of devotion. This is the path of devotion (*bhakti-mārga*), and the aim at this stage is the union of it and faith previously acquired. With an increasing determination to protect *dharma* and destroy *a-dharma*, the *sādhaka* passes into *Shaivāchāra*, the warrior (*kshatriya*) stage, wherein to love and mercy are added strenuous striving and the cultivation of power. There is union of faith, devotion (*bhakti*), and inward determination (*antar-laksha*). Entrance is made upon the path of knowledge (*gnāna-mārga*). Following this is *Dakshināchāra*, which in Tantra does not mean "right-hand worship," but "favourable"—that is, that *āchāra*

<sup>1</sup> This is generally regarded as a distinct sect, though the Author below cited, says it is, in fact, not so. *Aghora* means it is said one who is liberated from the terrible (*ghora*) *sangsāra*, but in any case, many worshippers for want of instruction by a *siddha-guru* have degenerated into mere eaters of corpses.

<sup>2</sup> Chapter II. A short description (of little aid) is given in the *Vishva-sāra Tantra* (chap. xxiv.). See also *Hara-tattva-dīdhiti*, fourth edition, pp. 339, *et seq.*

<sup>3</sup> See as to this and following the *Sanātana-sādhana-tattva*, or *Tantra-rahasya* of Sachchidānanda Svāmi.

which is favourable to the accomplishment of the higher *sādhana*, and whereof the Devī is the Dakṣiṇā Kālīkā. This stage commences when the worshipper can make *dhyāna* and *dhāranā* of the threefold *śakti* of the Brahman (*kriyā*, *icchā*, *jñāna*), and understands the mutual connection (*samanvaya*) of the three *guṇa* until he receives *pūrṇābhīṣeka* (q.v.). At this stage the *sādhaka* is *Śakta*, and qualified for the worship of the threefold *śakti* of Brahmā, Viṣṇu, Maheshvara. He is fully initiated in the Gāyatri-*mantra*, and worships the Devī Gāyatrī, the Dakṣiṇā Kālīkā, or Ādyāśakti—the union of the three Śakti. This is the stage of individualistic Brāhmaṇa-tattva, and its aim is the union of faith, devotion, and determination, with a knowledge of the threefold energies. After this a change of great importance occurs, marking, as it does, the entry upon the path of return (*nivṛtti*). This it is which has led some to divide the *āchāra* into the two broad divisions of *Dakṣiṇāchāra* (including the first four) and *Vāmāchāra* (including the last three), it being said that men are born into *Dakṣiṇāchāra*, but are received by initiation into *Vāmāchāra*. The latter term does not mean, as is vulgarly supposed, “left-hand worship,” but the worship in which woman (*vāmā*) enters that is *latā-sādhana*. In this *āchāra* there is also worship of the Vāmā Devī. *Vāmā* is here “adverse,” in that the stage is adverse to *pravṛtti*, which governed in varying degrees the preceding *āchāra*, and entry is here made upon the path of *nivṛtti*, or return to the source whence the world sprung. Up to the fourth stage the *sādhaka* followed *pravṛttimārga*, the outgoing path which led from the source, the path of worldly enjoyment, albeit curved by *dharmā*. At first unconsciously, and later consciously, *sādhana* sought to induce *nivṛtti*, which, however, can only fully appear after the exhaustion of the forces of the outward current. In *Vāmāchāra*, however, the *sādhaka* commences to directly destroy *pravṛtti*, and with the help of the Guru

(whose help throughout is in this necessary)<sup>1</sup> to cultivate *nivṛitti*. The method at this stage is to use the force of *pravṛitti* in such a way as to render them self-destructive. The passions which bind may be so employed as to act as forces whereby the particular life of which they are the strongest manifestation is raised to the universal life. Passion, which has hitherto run downwards and outwards to waste, is directed inwards and upwards, and transformed to power. But it is not only the lower physical desires of eating, drinking, and sexual intercourse which must be subjugated. The *sādhaka* must at this stage commence to cut off all the eight bonds (*pāsha*) which mark the *pashu* which the Kulārṇava Tantra enumerates as pity (*dayā*), ignorance (*moha*), shame (*lajjā*), family (*kula*), custom (*śhīla*), and caste (*varna*).<sup>2</sup> When Shṛī Krishna stole the clothes of the bathing *Gopī*, and made them approach him naked, he removed the artificial coverings which are imposed on man in the *sangsāra*. The *Gopī* were eight, as are the bonds (*pāsha*), and the errors by which the *jīva* is misled are the clothes which Shṛī Krishna stole. Freed of these, the *jīva* is liberated from all bonds arising from his desires, family, and society. He then reaches the stage of Shiva (*śhiva-tva*). It is the aim of *Vāmāchāra* to liberate from the bonds which bind men to the *sangsāra*, and to qualify the *sādhaka* for the highest grades of *sādhana* in which the *sāttvika* *guna* predominates. To the truly *sāttvik* there is neither attachment, fear, or disgust. That which has been commenced in these stages is by degrees completed in those which follow—viz. : *Siddhāntāchāra*, and according to some, *Aghorāchāra* and *Yogāchāra*. The *sādhaka* becomes more and more freed from the darkness

<sup>1</sup> It is comparatively easy to lay down rules for the *pravṛitti-mārga*, but nothing can be achieved in *Vāmāchāra* without the Guru's help

<sup>2</sup> There are various enumerations of the "afflictions" (*pāsha*) which are, however, merely elaborations of the smaller divisions. Thus, according to the *Devī-Bhāgavata* *Moha* is ignorance or bewilderment, and *Mahā-moha* is desire of worldly pleasures.



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of the *sangsāra*, and is attached to nothing, hates nothing, and is ashamed of nothing, having freed himself of the artificial bonds of family, caste, and society. The *sādhaka* becomes, like Shiva himself, a dweller in the cremation ground (*smashāna*). He learns to reach the upper heights of *sādhana* and the mysteries of *yoga*. He learns the movements of the different *vāyu* in the microcosm the *kshudra-brahmānda*, the regulation of which controls the inclinations and propensities (*viritti*). He learns also the truth which concern the macrocosm (*brahmānda*). Here also the Guru teaches him the inner core of *Vedāchāra*. Initiation by *yoga-dīksha* fully qualifies him for *yogāchāra*. On attainment of perfection in *ashtānga-yoga*, he is fit to enter the highest stage of *Kaulāchāra*.

*Kaula-dharma* is in no wise sectarian, but, on the contrary, is the heart of all sects. This is the true meaning of the phrase which, like many another touching the Tantra, is misunderstood, and used to fix the kaula with hypocrisy—*antah-shāktāh, vahih-shaivāh sabhāyāng vaishnavāhmatāh nānā-rūpadharāh kaulāh vicharanti mahitāle* (outwardly Shaivas; in gatherings,<sup>1</sup> Vaishnavas; at heart, Shāktas; under various forms the Kaulas wander on earth). A Kaula is one who has passed through these and other stages, which have as their own inmost doctrine (whether these worshippers know it or not) that of *Kaulāchāra*. It is indifferent what the Kaula's apparent sect may be. The form is nothing and everything. It is nothing in the sense that it has no power to narrow the Kaula's own inner life; it is everything in the sense that knowledge may infuse its apparent limitations with an universal meaning. So understood, form is never a bond. The Vishva-sāra Tantra says<sup>2</sup> of the Kaula that "for him there is neither rule of time nor place. His actions are unaffected either by the phases of

<sup>1</sup> The Vaishnavas are wont to gather together for worship, singing the praise of Hari, etc.

<sup>2</sup> Chapter XXIV.

the moon or the position of the stars. The Kaula roams the earth in differing forms. At times adhering to social rules (*śhishta*), he at others appears, according to their standard, to be fallen (*bhrashta*). At times, again, he seems to be as unearthly as a ghost (*bhūta* or *pishācha*). To him no difference is there between mud and sandal paste, his son and an enemy, home and the cremation ground."

At this stage the *sādhaka* attains to *Brahma-jñāna*, which is the true *gnosis* in its perfect form. On receiving *mahāpūrṇa-dīkshā* he performs his own funeral rites and is dead to the *sangsāra*. Seated alone in some quiet place, he remains in constant *samādhi*, and attains its *nir-vikalpa* form. The Great Mother, the Supreme Prakṛiti Mahā-shakti, dwells in the heart of the *sādhaka*, which is now the cremation ground wherein all passions have been burnt away. He becomes a *Parama-hangsa*, who is liberated whilst yet living (*jīvan-mukta*).

It must not, however, be supposed that each of these stages must necessarily be passed through by each *jīva* in a single life. On the contrary, they are ordinarily traversed in the course of a multitude of births. The weaving of the spiritual garment is recommenced where, in a previous birth, it was dropped on death. In the present life a *sādhaka* may commence at any stage. If he is born into *Kaulāchāra*, and so is a Kaula in its fullest sense, it is because in previous births he has by *sādhana*, in the preliminary stages, won his entrance into it. Knowledge of Shakti is, as the Niruttara Tantra says, acquired after many births; and, according to the Mahānirvāna Tantra, it is by merit acquired in previous births that the mind is inclined to *Kaulāchāra*.

#### MANTRA.

*Shabda*, or sound, which is of the Brahman, and as such the cause of the *Brahmāṇḍa*, is the manifestation of the

Chit-shakti Itself. The Vishva-sāra Tantra says<sup>1</sup> that the Para-brahman, as Shabda-brahman, whose substance is all *mantra*, exists in the body of the *jīvātmā*. It is either unlettered (*dhvani*) or lettered (*varna*). The former, which produces the latter, is the subtle aspect of the *jīva*'s vital *shakti*. As the Prapancha-sāra states, the *brahmānda* is pervaded by *shakti*, consisting of *dhvani*, also called *nāda*, *prāna*, and the like. The manifestation of the gross form (*sthūla*) of *shabda* is not possible unless *shabda* exists in a subtle (*sūkshma*) form. *Mantras* are all aspects of the Brahman and manifestations of *Kula-kundalinī*. Philosophically *shabda* is the *guna* of *ākāsha*, or ethereal space. It is not, however, produced by *ākāsha*, but manifests in it. *Shabda* is itself the Brahman. In the same way, however, as in outer space, waves of sound are produced by movements of air (*vāyu*) ; so in the space within the *jīva*'s body waves of sound are produced according to the movements of the vital air (*prāna-vāyu*) and the process of inhalation and exhalation. *Shabda* first appears at the *mūlādhāra*, and that which is known to us as such is, in fact, the *shakti* which gives life to the *jīva*. She it is who, in the *mūlādhāra*, is the cause of the sweet indistinct and murmuring *dhvani*, which sounds like the humming of a black bee.

The extremely subtle aspect of sound which first appears in the *Mūlādhāra* is called *parā* ; less subtle when it has reached the heart, it is known as *pashyanti*. When connected with *buddhi* it becomes more gross, and is called *madhyamā*. Lastly, in its fully gross form, it issues from the mouth as *vaikharī*. As *Kula-kundalinī*, whose substance is all *varna* and *dhvani*, is but the manifestation of, and Herself the *Paramātmā* ; so the substance of all *mantra* is *chit*, notwithstanding their external manifestation, as sound, letters, or words ; in fact, the letters of the alphabet, which are known as *akshara*, are nothing but the *yantra* of the *akshara*, or imperishable

Brahman. This, however, is only realized by the *sādhaka* when his *shakti*, generated by *sādhana*, is united with the *mantra-shakti*.

It is the *sthūla* or gross form of Kulakundalinī, appearing in different aspects as different *Devatā*, which is the presiding *Devatā* (*adhishthātrī*) of all *mantra*, though it is the subtle or *sūkshma* form at which all *sādhakas* aim. When the *mantrashakti* is awakened by *sādhana* the Presiding *Devatā* appears, and when perfect *mantra-siddhi* is acquired, the *Devatā*, who is *sachchidānanda*, is revealed. The relations of *varna*, *nāda*, *vindu*, vowel and consonant in a *mantra*, indicate the appearance of *Devatā* in different forms. Certain *vibhūti*, or aspects, of the *Devatā* are inherent in certain *varna*, but perfect Shakti does not appear in any but a whole *mantra*. Any word or letter of the *mantra* cannot be a *mantra*. Only that *mantra* in which the playful *Devatā* has revealed any of Her particular aspects can reveal that aspect, and is therefore called the individual *mantra* of that one of Her particular aspects. The form of a particular *Devatā*, therefore, appears out of the particular *mantra* of which that *Devatā* is the *adhishthātrī* *Devatā*.

A *mantra* is composed of certain letters arranged in definite sequence of sounds of which the letters are the representative signs. To produce the designed effect *mantra* must be intoned in the proper way, according to *svara* (rhythm), and *varna* (sound).<sup>1</sup> Their textual source is to be found in Veda, Purāna, and Tantra. The latter is essentially the *mantra-shāstra*, and so it is said of the embodied *shāstra*, that Tantra, which consists of *mantra*, is the *paramātmā*, the Vedas are the *jīvātmā*, Darshana (systems of philosophy) are the senses, Purānas are the body, and Smṛiti are the limbs. Tantra is thus the *shakti* of consciousness, consisting of *mantra*. A *mantra* is not the same thing as prayer or self-dedication

<sup>1</sup> For those reasons a *mantra*, when translated, ceases to be such, and becomes a mere sentence.

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(*ātma-nivedana*). Prayer is conveyed in what words the worshipper chooses, and bears its meaning on its face. It is only ignorance of *shāstrik* principle which supposes that *mantra* is merely the name for the words in which one expresses what one has to say to the Divinity. If it were, the *sādhaka* might choose his own language without recourse to the eternal and determined sounds of *Shāstra*.

A *mantra* may, or may not, convey on its face its meaning. *Vīja* (seed), *mantra*, such as *Aing*, *Klīng*, *Hrīng*, have no meaning, according to the ordinary use of language. The initiate, however, knows that their meaning is the own form (*sva-rūpa*) of the particular Devatā, whose *mantra* they are, and that they are the *dhvani* which makes all letters sound and which exists in all which we say or hear. Every *mantra* is, then, a form (*rūpa*) of the Brahman. Though, therefore, manifesting in the form and sound of the letters of the alphabet, *Shāstra* says that they go to Hell who think that the *Guru* is but a stone, and the *mantra* but letters of the alphabet.

From *manana*, or thinking, arises the real understanding of the monistic truth, that the substance of the Brahman and the *brahmānda* are one and the same. *Man-* of *mantra* comes from the first syllable of *manana*, and *-tra* from *trāna*, or liberation from the bondage of the *sangsāra* or phenomenal world. By the combination of *man-* and *-tra*, that is called *mantra* which calls forth (*āmantrana*), the *chatur-varga* (*vide post*), or four aims of sentient being.<sup>1</sup> Whilst, therefore, mere prayer often ends in nothing but physical sound, *mantra* is a potent compelling force, a word of power (the fruit of which is *mantra-siddhi*), and is thus effective to produce the *chatur-varga*, advaitic perception, and *mukti*. Thus it is said that *siddhi* is the certain result of *japa* (*q.v.*).

<sup>1</sup> See the chapter on Mantra-tattva in my edition of the second volume of "The Principles of Tantra" (in the Press).

By Mantra the sought for (*sādhya*) *Devatā* is attained and compelled. By *siddhi* in *mantra* is opened the vision of the three worlds. Though the purpose of worship (*pūjā*), reading (*pāṭha*), hymn (*stava*), sacrifice (*homa*), *dhyāna*, *dhāraṇā*, and *samādhi* (*vide post*), and that of the *dīkshā-mantra* are the same, yet the latter is far more powerful, and this for the reason that, in the first, the *sādhaka's* *sādhana-shakti* only operates, whilst in the case of *mantra* that *sādhana-shakti* works, in conjunction with *mantra-shakti*, which has the revelation and force of fire, and than which nothing is more powerful. The special *mantra* which is received at initiation (*dīkshā*) is the *vīja*, or seed mantra, sown in the field of the *sādhaka's* heart, and the Tāntrik *sandhyā*, *nyāsa*, *pūjā*, and the like are the stem and branches upon which hymns of praise (*stuti*) and prayer and homage (*vandana*) are the leaves and flower, and the *kavacha*, consisting of *mantra*, the fruit.

*Mantra* are solar (*saura*) and lunar (*saumya*), and are masculine, feminine, or neuter. The solar are masculine and lunar feminine. The masculine and neuter forms are called *mantra*. The feminine *mantra* is known as *vidyā*. The neuter *mantra*, such as the Paurāṇik-*mantra*, ending with *namah*, are said to lack the force and vitality of the others. The masculine and feminine *mantra* end differently. Thus, *Hūṅ*, *Phat*, are masculine terminations, and "*thang*," or *svāhā*, are feminine ones.<sup>1</sup>

The Nityā Tantra gives various names to *mantra*, according to the number of their syllables, a one-syllabled *mantra* being called *pīṇḍa*, a three-syllabled one *kartarī*, a *mantra* with four to nine syllables *vīja*, with ten to twenty syllables *mantra*, and *mantra* with more than twenty syllables *mālā*. Commonly, however, the term *vīja* is applied to monosyllabic *mantra*. The Tāntrik *mantras*

<sup>1</sup> See *Sārada-tilaka* (chap. ii.); *Nārada-pancha-rātra* (chap. vii.), the *Prayogasāra* and *Prānatoshinī*, p. 70). If it be asked why formless things of mind are given sex, the answer is for the sake of the requirements of the worshipper.

called *vīja* (seed) are so named because they are the seed of the fruit, which is *siddhi*, and because they are the very quintessence of *mantra*. They are short, unetymological vocables, such as *Hṛīṅ*, *Shrīṅ*, *Kṛīṅ*, *Hūṅ*, *Aīṅ*, *Phat*, etc., which will be found throughout the text.<sup>1</sup> Each *Devatā* has His or Her *vīja*.<sup>2</sup> The primary *mantra* of a *Devatā* is known as the root *mantra* (*mūla-mantra*). It is also said that the word *mūla* denotes the subtle body of the *Devatā* called *Kāma-kalā*. The utterance of a *mantra* without knowledge of its meaning or of the *mantra* method is a mere movement of the lips and nothing more. The *mantra* sleeps. There are various processes preliminary to, and involved in, its right utterance, which processes again consist of *mantra*, such as, purification of the mouth (*mukha-shodhana*),<sup>3</sup> purification of the tongue (*jihvā-shodhana*),<sup>4</sup> and of the *mantra* (*ashaucha-bhanga*),<sup>5</sup> *kulluka*,<sup>6</sup> *nirvāṇa*,<sup>7</sup> *setu*,<sup>8</sup> *nidrā-bhanga*, awakening of *mantra*,<sup>9</sup> *mantra-chaitanya*, or giving of life or vitality to the *mantra*.<sup>10</sup> *Mantrārthabhavana*, forming of mental image

<sup>1</sup> See also the *mantra* portion of the Atharva Veda to which the Tantra stands in close relation.

<sup>2</sup> *Kṛīṅ* (Kālī), *Hṛīṅ* (Māyā), *Rang* (Agni), *Eng* (Yoni), *vīja*, etc.

<sup>3</sup> See Chapter X., *Sāradā-Tilaka*. *Japa* of *pranava* or the *mantra* varies with the *Devatā*—e.g., Ong Hsau for Bhairava.

<sup>4</sup> Seven *japa* of one-lettered *vīja* triplicated, *pranava* triplicated, then one-lettered *vīja* triplicated.

<sup>5</sup> *Japa* of *mūla-mantra* preceded and followed by *pranava*. As to the "birth" and "death" defilements of a *mantra*, see *Tantra-sāra* 75, *et seq.*

<sup>6</sup> See *Sāradā* (*loc cit.*). Thus *Kulluka* (which is done over the head) of *Kālīkā* is *Māyā* (see *Purascharana-Bodhinī*, p. 48, and *Tantra-sāra*).

<sup>7</sup> *Japa* of *Mūla*- and *Mātrikā-vīja* in the *Mani-pūra*.

<sup>8</sup> Generally the *mahāmantra* *Ong* or *Māyā-vīja* *Hṛīṅ*, but also varies. Thus *Setu* of *Kālī* is her own *vīja* (*hrīṅ*), of *Tārā*, *Kurchcha*, etc.

<sup>9</sup> *Japa* of the *Mantra* preceded and followed by *ing* seven times.

<sup>10</sup> *Japa* of *Mūla-mantra* in *Mani-pūra* preceded and followed by *Mātrikā-vīja*. Meditating on the *mūla-mantra* in the *sahasrāra*, *anāhata*, *mūlā-dhāra*, with *Hūṅ*, and again in *sahasrāra*. The *mūla* is the principal *mantra*, such as the *pancha-dāshī*.

of the Divinity.<sup>1</sup> There are also ten *sangskāra* of the *mantra*.<sup>2</sup> *Dīpanī* is seven *japa* of the *vīja*, preceded and followed by *ong*. Where *hrīng* is employed instead of *Ong* it is *prāna-yoga*. *Yoni-mudrā* is meditation on the *Guru* in the head and on the *Ishta-devatā* in the heart, and then on the *Yoni-rūpā Bhagavatī* from the head to the *mūlādhāra*, and from the *mūlādhāra* to the head, making *japa* of the *yonī vīja* (*eng*) ten times.<sup>3</sup> The *mantra* itself is *Devatā*. The worshipper awakens and vitalizes it by *chit-shakti*, putting away all thought of the letter, piercing the six *Chakra*, and contemplating the Spotless One.<sup>4</sup> The *shakti* of the *mantra* is the *vāchaka-shakti*, or the means by which the *vāchya-shakti* or object of the *mantra* is attained. The *mantra* lives by the energy of the former. The *sagunā-shakti* is awakened by *sādhana* and worshipped, and She it is who opens the portals whereby the *vāchya-shakti* is reached. Thus the Mother in Her *saguna* form is the presiding deity (*adhishthātrī Devatā*) of the *Gāyatrī-mantra*. As the *nirguna* (formless) One, She is its *vāchya-shakti*. Both are in reality one and the same ; but the *jīva*, by the laws of his nature and its three *guna*, must first meditate on the gross (*sthūla*) form<sup>5</sup> before he can realize the subtle (*sūkshma*) form, which is his liberator.

The *mantra* of a *Devatā* is the *Devatā*. The rhythmical vibrations of its sounds not merely regulate the unsteady vibrations of the sheaths of the worshipper, thus transforming him, but from it arises the form of the *Devatā*, which it is.<sup>6</sup> *Mantra-siddhi* is the ability to

<sup>1</sup> Lit., thinking of meaning of *mantra* or thinking of the *mātrikā* in the *mantra* which constitute the *Devatā* from foot to head.

<sup>2</sup> See *Tantra-sāra*, p. 90.

<sup>3</sup> See *Purohita-darpanam*

<sup>4</sup> *Kubjikā Tantra* (chap. v.).

<sup>5</sup> These forms are not merely the creatures of the imagination of the worshipper, as some "modernist" Hindus suppose, but, according to orthodox notions, the forms in which the Deity, in fact, appears to the worshipper.

<sup>6</sup> *Śrīnu devi pravaṅshyāmi, vījānām deva-rūpatām.*  
*Mantrachchāranamātreṇa, deva-rūpam prajāyate.*

—(*Bṛihad-gandharva Tantra*, chap. v.)



make a *mantra* efficacious and to gather its fruit<sup>1</sup> in which case the *mantra* is called *mantra-siddha*. *Mantra* are classified as *siddha*, *sādhya*, *susiddha*, and *ari*, according as they are friends, servers, supporters, or destroyers—a matter which is determined for each *sādhaka* by means of *chakra* calculations.

### THE GĀYATRĪ MANTRA.

The Gāyatrī is the most sacred of all Vaidik *mantras*. In it the Veda lies embodied as in its seed. It runs : *Oṅ bhūr bhuvaḥ svaḥ : tat savitur vareṇyam bhargo devasya dhīmahi : dhiyo yo nah prachodayāt. Om.* “*Oṅ*. Let us contemplate the wondrous spirit of the Divine Creator (*Savitṛi*) of the earthly, atmospheric, and celestial spheres. May He direct our minds (that is, ‘towards’ the attainment of *dharmma*, *artha*, *kāma*, and *moksha*), *Om.*”

The Gāyatrī-Vyākaraṇa of Yogi Yājñavalkya thus explains the following words : *Tat*, that.<sup>2</sup> The word *yat* (which) is understood.<sup>3</sup> *Savituh* is the possessive case of *Savitri*, derived from the root *sū*, “to bring forth.” *Savitri* is, therefore, the Bringer-forth of all that exists. The Sun (*Sūryya*) is the cause of all that exists, and of the state in which they exist. Bringing forth and creating all things, it is called *Savitri*. The *Bhaviṣya Purāṇa* says *Sūryya* is the visible *Devatā*. He is the Eye of the world and the Maker of the day. There is no other *Devatā* eternal like unto Him. This universe has emanated from, and will be again absorbed into, Him.

<sup>1</sup> *Yang Yang prārthayate kāmang*

*Tang tamāpnoti nishchitam.*

(Whatever the *sādhaka* desires that he surely obtains).

—*Prānatoshinī*, 619.

<sup>2</sup> *Tat* is apparently here treated as in the objective case, agreeing with *vareṇyam*, etc., but others holding that the *vyākṛiti* (*Bhūr bhuvaḥ svaḥ*) form part of, and should be linked with, the rest of the Gāyatrī treat *tat* as part of a genitive compound connected with the previous *vyākṛiti*, in which case it is *teshām*.

<sup>3</sup> It may, however, be said that *yat* is there in *Yo nah*.

Time is of and in Him. The planets, stars, the Vasus, Rudras, Vāyu, Agni, and the rest are but parts of Him. By *Bhargah* is meant the Āditya-devatā, dwelling in the region of the Sun (*suryya-maṇḍala*) in all His might and glory. He is to the Sun what our spirit (*ātmā*) is to our body. Though He is in the region of the sun in the outer or material sphere He also dwells in our inner selves. He is the light of the light in the solar circle, and is the light of the lives of all beings. As He is in the outer ether, so also is He in the ethereal region of the heart. In the outer ether He is Sūryya, and in the inner ether He is the wonderful Light which is the Smokeless Fire. In short, that Being whom the *sādhaka* realizes in the region of his heart is the Āditya in the heavenly firmament. The two are one. The word is derived in two ways: (1) from the root *bhrij*, "to ripen, mature, destroy, reveal, shine." In this derivation Sūryya is He who matures and transforms all things. He Himself shines and reveals all things by His light. And it is He who at the final Dissolution (*pralaya*) will in His image of destructive Fire (*kālāgni*) destroy all things. (2) From *bha*=dividing all things into different classes; *ra*=colour; for He produces the colour of all created objects; *ga*, constantly going and returning. The sun divides all things, produces the different colours of all things, and is constantly going and returning. As the Brāhmanasarvasva says: "The *Bhargah* is the *Ātmā* of all that exists, whether moving or motionless, in the three *loka* (*Bhūr bhuvah svah*). There is nothing which exists apart from it."

*Devasya* is the genitive of *Deva*, agreeing with *Savituh*. *Deva* is the radiant and playful (*līlāmaya*) one. Sūryya is in constant play with creation (*srishti*), existence (*sthiti*), and destruction (*pralaya*), and by His radiance pleases all. (*Līlā*, as applied to the Brahman, is the equivalent of *māyā*.) *Varenyam*=*varanīya*, or adorable. He should be meditated upon and adored that we may be relieved

of the misery of birth and death. Those who fear rebirth, who desire freedom from death and liberation and who strive to escape the three kinds of pain (*tāpa-traya*), which are *ādhyātmika*, *ādhidāivika*, and *ādhibhautika*, meditate upon and adore the *Bhargha*, who, dwelling in the region of the Sun, is Himself the three regions called *Bhūr-loka*, *Bhuvar-loka*, and *Svar-loka*. *Dhīmahī* = *dhya-yema*, from the root *dhyaī*. We meditate upon, or let us meditate upon.

*Prachodayāt* = may He direct. The *Gāyatrī* does not so expressly state, but it is understood that such direction is along the *chatur-varga*, or four-fold path, which is *dharma*, *artha*, *kāma*, and *moksha* (piety, wealth, desire and its fulfilment, and liberation, *vide post*). The *Bhargah* is ever directing our inner faculties (*buddhi-vritti*) along these paths.

The above is the *Vaidikā Gāyatrī*, which, according to the Vaidik system, none but the twice-born may utter. To the *Shūdra* whether man or woman, and to women of all other castes it is forbidden. The *Tantra*, which has *Gāyatrī-Mantra* of its own, shows no such exclusiveness; Chapter III., verses 109-111, gives the *Brahma-gāyatrī* for worshippers of the Brahman: "*Parameshvārāya vidmahe para-tattvāya dhīmahī: tan no Brahma prachodayāt*" (May we know the supreme Lord. Let us contemplate the Supreme essence. And may that Brahman direct us).

#### YANTRA.

This word in its most general sense means an instrument, or that by which anything is accomplished. In worship it is that by which the mind is fixed on its object. The *Yoginī Tantra* says that the *Devī* should be worshipped either in *pratimā* (image), *mandala*,<sup>1</sup> or

<sup>1</sup> A figure frequently drawn or made with various colours. The difference between a *mandala* and a *yantra* is that the former is used in the case of any *Devata*, whereas, a *yantra* is appropriate to a specific *Devata* only.

*yantra*.<sup>1</sup> At a certain stage of spiritual progress the *sādhaka* is qualified to worship *yantra*. The *siddha-yogi* in inward worship (*antar-pūjā*) commences with the worship of *yantra*, which is the sign (*sangketa*) of *brahma-vijnāna* as the *mantra* is the *sangketa* of the Devatā. It is also said that *yantra* is so called because it subdues (*niyantrana*) lust, anger, and the other sins of *jīva* and the sufferings caused thereby.<sup>2</sup>

This *yantra* is a diagram engraved or drawn on metal, paper, or other substances,<sup>3</sup> which is worshipped in the same manner as an image (*pratimā*). As different *mantra* are prescribed for different worships, so are different *yantra*. The *yantras* are therefore of various designs, according to the object of worship.<sup>4</sup> The cover of this work shows a silver Gāyatrī *yantra* belonging to the author. In the centre triangle are engraved in the middle the words, *Shrī Shrī Gāyatrī sva-prasāda siddhing kuru* ("Shrī Shrī Gāyatrī Devī: grant me success"), and at each inner corner there are the *vīja* *Hrīng* and *Hrah*. In the spaces formed by the intersections of the outer ovoid circles is the *vīja* "*Hrīng*." The outside circular band contains the *vīja* "*Tha*" which indicates "*Svāhā*," commonly employed to terminate the feminine *mantra* or *vidyā*. The eight lotus petals which spring from the band are inscribed with the *vīja*, "*Hrīng, Ing, Hrah*." The outermost band contains all the *mātrika*, or letters of the alphabet, from *akāra* to *laksha*.<sup>5</sup> The whole is enclosed in the way common to all *yantra* by a *bhūpura*, by which, as it were, the *yantra* is enclosed from the outer

<sup>1</sup> Or where these are not available then in other substances, such as water, the flowers *aparājita*, *jabā*, *karavīra*, *drona*, etc. (*Kaulāvaliya Tantra*).

<sup>2</sup> *Tantra-tattva*, p. 519 (*Sādhārana-upāsanā-tattva*).

<sup>3</sup> Thus the magical treatises speak of *yantra* designed on leopards' and donkeys' skin, human bones, etc.

<sup>4</sup> A considerable number are figured in the *Tantra-sāra*.

<sup>5</sup> In this and other metal *mantra* no figures of Devatā are shown. These not uncommonly appear in *yantra* drawn or printed on paper, such as the eight Bhairava, Shakti, etc.

world.<sup>1</sup> The *yantra* when inscribed with *mantra*, serves (so far as these are concerned) the purpose of a mnemonic chart of the *mantra* appropriate to the particular Devatā whose presence is to be invoked into the *yantra*. Certain preliminaries precede, as in the case of a *pratimā*, the worship of a *yantra*. The worshipper first meditates upon the Devatā, and then arouses Him or Her in himself. He then communicates the divine presence thus aroused to the *yantra*. When the Devatā has by the appropriate *mantra* been invoked into the *yantra*, the vital airs (*prāna*) of the Devatā are infused therein by the *prāna-pratishthā* ceremony, *mantra*, and *mudrā*. The Devatā is thereby installed in the *yantra*,<sup>2</sup> which is no longer mere gross matter veiling the spirit which has been always there, but instinct with its aroused presence, which the *sādhaka* first welcomes and then worships. Mantra in itself is Devatā, and *yantra* is *mantra* in that it is the body of the Devatā who is *mantra*.<sup>3</sup>

#### MUDRĀ.

The term *mudrā* is derived from the root *mud*, "to please," and in its *upāsana* form is so called because it gives pleasure to the Devas. *Devānāṃ moda-dā mudrā tasmāt tāṅ yatnatashcharet*. It is said that there are 108, of which 55 are commonly used.<sup>4</sup> The term means ritual gestures made with the hands in worship or positions of the body

<sup>1</sup> In painted *yantra* serpents are commonly shown crawling outside the *bhū-pura*.

<sup>2</sup> See e.g., Mahā-nirvāna Tantra chap. vi., verses 63 *et seq.* The process is the same as that employed in the case of images (*pratimā*).

<sup>3</sup> *Yantram mantra-mayang proktang mantrātmā devataiva hi, Dehātmanor-yathā bhedo, yantra-devatayostathā* (Kaulāvaliya Tantra).

<sup>4</sup> *Shabda-kalpa-druma—sub voc mudrā*, and see chap. xi. Nirvāna Tantra. As to the special sense of *mudrā* in *Panchatatva*, vide post sub voc.

in *yoga* practice. Thus of the first class the *matsya-* (fish) *mudrā* is formed in offering *arghya* by placing the right hand on the back of the left and extending, fin-like, on each side the two thumbs, with the object that the conch which contains water may be regarded as an ocean with aquatic animals ; and the *yonī-mudrā* which presents that organ as a triangle formed by the thumbs, the two first fingers, and the two little fingers is shown with the object of invoking the Devī to come and take Her place before the worshipper, the *yonī* being considered to be Her *ṣiṭhā* or *yantra*. The *upāsana mudrā* is thus nothing but the outward expression of inner resolve which it at the same time intensifies. *Mudrā* are employed in worship (*archana*) *japa*, *dhyāna* (*q.v.*), *kāmya-karma* (rites done to effect particular objects), *pratiṣṭhā* (*q.v.*), *snāna* (bathing), *āvāhana* (welcoming), *naivedya* (offering of food), and *visarjana*, or dismissal of the Devatā. Some *mudrā* of *hatha yoga* are described *sub voc.* "Yoga." The Gheranda Saṅghitā<sup>1</sup> says that knowledge of the *yoga mudrās* grants all *siddhi*, and that their performance produces physical benefits such as stability, firmness and cure of disease.

## SANDHYĀ.

The *Vaidikā sandhyā* is the rite performed by the twice-born castes thrice a day, at morning, midday, and evening. The morning *sandhyā* is preceded by the following acts. On awakening, a *mantra* is said in invocation of the *Tri-mūrti* and the sun, moon, and planets, and salutation is made to the Guru. The Hindu *dvī-ja* then recites the *mantra* : "I am a Deva. I am indeed the sorrowless Brahman. By nature I am eternally free, and in the form of existence, intelligence, and Bliss." He then offers the actions of the day to the

<sup>1</sup> Chapter III., verses 4, 8, 10.

Deity, confesses his inherent frailty,<sup>1</sup> and prays that he may do right. Then, leaving his bed and touching the earth with his right foot, the *dvī-ja* says, "Om, O Earth ! salutation to Thee, the Guru of all that is good." After attending to natural calls, the twice-born does *āchamana* (sipping of water) with *mantra*, cleanses his teeth, and takes his early morning<sup>2</sup> bath to the accompaniment of *mantra*. He then puts on his caste-mark (*tilaka*) and makes *tarpanam*, or oblation of water, to the *Deva*, *Rishi*, and *Pitri*. The *sandhyā* follows, which consists of *āchamana* (sipping of water), *mārjjana-snānam* (sprinkling of the whole body with water taken with the hand or *kusha*-grass), *prānāyāma* (regulation of *prāna* through its manifestation in breath), *agha-marshana* (expulsion of the person of sin from the body ; the prayer to the sun, and then (the canon of the *sandhyā*) the silent recitation (*japa*) of the *Gāyatrī mantra*, which consists of invocation (*āvāhana*) of the *Gāyatrī-Devī* ; *rishi-nyāsa* and *shadanga-nyāsa* (*vide post*), meditation on the *Devī-Gāyatrī* in the morning as *Brāhmanī* ; at midday as *Vaishnavī* ; and in the evening as *Rudrānī* ; *japa* of the *Gāyatrī* a specified number of times ; dismissal (*visarjana*) of the *Devī*, followed by other *mantra*.<sup>3</sup>

Besides the Brahmanical *Vaidikī-sandhyā* from which the *Shūdras* are debarred, there is the *Tāntrikī-sandhyā*, which may be performed by all. The general outline is similar ; the rite is simpler ; the *mantra* vary ; and the *Tāntrika-vījas* or " seed " *mantras* are employed.

<sup>1</sup> " I know *dharmma* and yet would not do it. I know *a-dharmma*, and yet would not renounce it." The Hindu form of the common experience—Video meliora proboque ; deteriora sequor.

<sup>2</sup> The householder is required to bathe twice, the ascetic at each of the three *sandhyā*.

<sup>3</sup> The above is a general outline of the *Sāma Veda sandhyā*, though as each Hindu is of a particular sect and Veda, the *sandhyā* differs in detail. See *Kriyākāṇḍa-vāridhi* and the *Purohita-darpana*, and *Shrisha Chandra Vasu*, " Daily Practice of the Hindus." The positions and *mudrā* are illustrated in Mrs. S. C. Belnos' " *Sandhyā or Daily Prayer of the Brahmin* " (1831).

## PŪJĀ.

This word is the common term for worship of which there are numerous synonyms in the Sanskrit language.<sup>1</sup> Pūjā is done daily of the *Ishta-devatā* or the particular Deity worshipped by the *sādhaka*—the Devī in the case of a Shakti, Vishnu in the case of a Vaishnava, and so forth. But though the *Ishta-devatā* is the principal object of worship, yet in *pūjā* all worship the *Pancha-devatā*, or the Five Deva—Āditya (the Sun), Ganesha, the Devī, Shiva, and Vishnu, or Nārāyana. After worship of the *Pancha-devatā*, the family Deity (*Kula-devatā*), who is generally the same as the *Ishta-devatā*, is worshipped. *Pūjā*, which is *kāmya*, or done to gain a particular end as also *vrata*, are preceded by the *sangkalpa*; that is, a statement of the resolution to do the worship, as also of the particular object, if any, with which it is done.<sup>2</sup>

There are sixteen *upachāra*, or things done or used in *pūjā*: (1) *āsana* (seat of the image); (2) *svāgata* (welcome); (3) *pādya* (water for washing the feet); (4) *arghya* (offering of unboiled rice, flowers, sandal paste, *durva* grass,<sup>3</sup> etc., to the Devatā in the *kushī*) (vessel); (5 and 6) *āchamana* (water for sipping, which is offered twice); (7) *madhuparka* (honey, ghee, milk, and curd offered in a silver or brass vessel); (8) *snāna* (water for bathing); (9) *vasana* (cloth); (10) *ābharana* (jewels); (11) *gandha* (scent and sandal paste is given); (12) *pushpa* (flowers); (13) *dhūpa* (incense stick); (14) *dīpa* (light); (15) *naivedya* (food); (16) *vandana* or *namas-kāra* (prayer). Other articles are used which vary with the *pūjā*, such as Tulasī leaf in the Vishnu-*pūjā* and bael- (*bilva*) leaf in the Shiva-*pūjā*. The *mantras* said also

<sup>1</sup> Such as *archanā*, *vandanā*, *saṅgāryā*, *arhanā*, *namasyā*, *archā*, *bhajanā*, etc.

<sup>2</sup> It runs in the form: "I—of gotra—etc., am about to perform this *pūjā* (or *vrata*) with the object," etc.

<sup>3</sup> *Kusha* grass is used only in *pitri-kriyā* or *shrāddha*, and in *homa*. *Arghya* is of two kinds—*sāmanya* (general), and *viśeṣhā* (special).



vary according to the worship. The seat (*āsana*) of the worshipper is purified. Salutation being made to the Shakti of support or the sustaining force (*ādhārā-shakti*) ; the water, flowers, etc., are purified. All obstructive spirits are driven away (*Bhūtāpasarpaṇa*), and the ten quarters are fenced from their attack by striking the earth three times with the left foot, uttering the *Astra vīja* “*phat*,” and by snapping the fingers (twice) round the head. *Prāṇāyāma* (regulation of breath) is performed and (*vide post*) the elements of the body are purified (*bhūta-shuddhi*). There is *nyāsa* (*vide post*) ; *dhyāna* (meditation) offering of the *upachāra* ; *japa* (*vide post*), prayer and obeisance (*pranāma*). In the *ashta-mūrti-pūjā* of Shiva the Deva is worshipped under the eight forms : Sharvva (Earth), Bhava (Water), Rudra (Fire), Ūgra (Air), Bhīma (Ether), Pashupati (*yajamāna*—the Sacrificer man), Ishāna (Sun), Mahādeva (Moon).<sup>1</sup>

#### YAJNA.

This word, which comes from the root *yaj* (to worship), is commonly translated “sacrifice.” The Sanskrit word is, however, retained in the translation, since *Yajna* means other things also than those which come within the meaning of the word “sacrifice,” as understood by an English reader. Thus the “five great sacrifices” (*pancha-mahā-yajna*) which should be performed daily by the Brāhmana are : The *homa*<sup>2</sup> sacrifice, including *Vaishva-deva* offering ;<sup>3</sup> *bhūta-yajna* or *vali*, in which offerings are made to Deva, *Bhuta*, and other Spirits and to animals ; *pitri-yajna* or *tarpaṇa*, oblations to the *pitri* ; *Brahma-yajna*, or study of the Vedas and *Manushya-yajna*,<sup>4</sup> or entertainment of guests (*atithisaparyyā*). By these five *yajna* the worshipper places himself in right

<sup>1</sup> See Chapter V, of *Tōḍala Tantra*.

<sup>2</sup> *Vide post*.

<sup>3</sup> Offerings of food and other things are made in the domestic fire. (See *Kriya-kānda-vāridhi*, p. 917.)

<sup>4</sup> Also called *Nri-yajna* (man sacrifice).

relations with all being, affirming such relation between Deva, Pitri, Spirits, men, the organic creation, and himself.

*Homa*, or *Deva-yajna*, is the making of offerings to Fire. which is the carrier thereof to the Deva. A firepit (*kunda*) is prepared and fire when brought from the house of a Brāhmaṇa is consecrated with *mantra*. The fire is made conscious with the *mantra*—*Vang vahni-chaitanyāya namaḥ*, and then saluted and named. Meditation is then made on the three *nāḍīs* (*vide ante*)—*Idā*, *Pingalā*, and *Sushumnā*—and on *Agni*, the Lord of Fire. Offerings are made to the *Ishta-devatā* in the fire. After the *pūjā* of fire, salutation is given as in *Shadanga-nyāsa*, and then clarified butter (ghee) is poured with a wooden spoon into the fire with *mantra*, commencing with *Om* and ending with *Svāhā*. *Homa* is of various kinds,<sup>1</sup> several of which are referred to in the text, and is performed either daily, as in the case of the ordinary *nitya-vaishva-deva-homa*, or on special occasions, such as the *upanayana* or sacred thread ceremony, marriage, *vrata*, and the like. It is of various kinds, such as *prāyashchitta-homa*, *srishtikrit-homa*, *janu-homa*, *dhārā-homa*, and others, some of which will be found in the text.

Besides the *yajna* mentioned there are others. *Manu* speaks of four kinds: *deva*, *bhauta* (where articles and ingredients are employed, as in the case of *homa*, *daiva*, *vali*), *nriyajna*, and *pitri-yajna*. Others are spoken of, such as *japa-yajna*, *dhyāna-yajna*, etc. *Yajna* are also classified according to the dispositions and intentions of the worshipper into *sāttvika*, *rājasika*, and *tāmasika yajna*.

#### VRATA.

*Vrata* is a part of *Naimittika*, or voluntary *karma*.<sup>2</sup> It is that which is the cause of virtue (*punya*), and is done to achieve its fruit. *Vrata* are of various kinds. Some

<sup>1</sup> See *Kriyā-kānda-vāridhi*, p. 133. *Homa* may be either *Vaidik*, *Paurāṇik*, or *Tantrik*.

<sup>2</sup> *Vide ante*, p. lxxvii.

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of the chief are Janmāshṭamī on Krishna's birthday ; Shiva-rātri in honour of Shiva ; and the Shat-panchamī, Durvāshṭamī, Tāla-navamī. Ananta-chaturdashī performed at specified times in honour of Lakṣmī, Nārāyaṇa, and Ananta. Others may be performed at any time, such as the Sāvitrī vrata by women only,<sup>1</sup> and the Kārttikeya-*pūjā* by men only.<sup>2</sup> The great vrata is the celebrated Durgā-*pūjā*, mahā-vrata in honour of the Devī as Durgā, which will continue as long as the sun and moon endure, and which, if once commenced, must always be continued. There are numerous other vrata which have developed to a great extent in Bengal, and for which there is no Shāstric authority such as Madhu-sankrānti-vrata, Jala-sankrānti-vrata, and others. While each vrata has its peculiarities, certain features are common to vrata of differing kinds. There is both in preparation and performance sangyama, such as sexual continence, eating of particular food, such as havishyāṇna,<sup>3</sup> fasting, bathing. No flesh or fish are taken. The mind is concentrated to its purposes, and the vow or resolution (niyama) is taken. Before the vrata the Sun, Planets, and Kula-devatā are worshipped, and by the "sūryahsomoyamahākāla" mantra all Deva and Beings are invoked to the side of the worshipper. In the vaidika vrata the sangkalpa<sup>4</sup> is made in the morning, and the vrata is done before midday.

### TAPAS.

This term is generally translated as meaning penance or austerities. It includes these, such as the four monthly fast (chātur-māsya), the sitting between five fires (pañchā-

<sup>1</sup> To attain good wifehood, long life for the husband in this world, and life with him in the next.

<sup>2</sup> To secure children.

<sup>3</sup> To prepare havishyāṇna, particular kinds of fruit and vegetable, such as green bananas, dāl, sweet potatoes (lāl ālu, in the vernacular), together with unboiled rice are placed in one pot. Only so much water is then poured in as is necessary to make the whole boil. It should be boiled until no water is left. After the pot is taken off the fire, ghee and salt are added.

<sup>4</sup> Vide ante, p. xcvi, note 2.

*gnitapah*), and the like. It has, however, also a wider meaning, and in this wider sense is of three kinds, namely, *shārīra*, or bodily; *vāchika*, by speech; *mānasa*, in mind. The first includes external worship, reverence, and support given to the Guru, Brāhmanas, and the wise (*prājña*), bodily cleanliness, continence, simplicity of life and avoidance of hurt to any being (*a-hingsā*). The second form includes truth, good, gentle, and affectionate speech, and the study of the Vedas. The third or mental *tapas* includes self-restraint, purity of disposition, silence, tranquillity, and silence. Each of these classes has three subdivisions, for *tapas* may be *sāttvika*, *rājasika*, or *tāmasika*, according as it is done with faith, and without regard to its fruit; or for its fruit; or is done through pride and to gain honour and respect; or, lastly, which is done ignorantly or with a view to injure and destroy others, such as the *sādhana* of the *Tāntrika*-*shat-karma*,<sup>1</sup> when performed for a malevolent purpose (*abhichāra*).

### JAPA.

*Japa* is defined as “*vidhānena mantrochchāranam*,” or the repeated utterance or recitation of *mantra* according to certain rules.<sup>2</sup> It is according to the Tantra-sāra of three kinds: *Vāchika* or verbal *japa*, in which the *mantra* is audibly recited, the fifty *mātrikā* being sounded nasally with *vindu*; *Upāṅgshu-japa*, which is superior to the last kind, and in which the tongue and lips are moved, but no sound, or only a slight whisper, is heard; and,

<sup>1</sup> Shānti, Vashīkarana, Stambhana, Vidveshana, Uchchātana, and Mārana.

See Indra-jāla-vidyā; the Kāmaratna of Nāga-bhāta; *Shat-karma-dīpikā* of Shri-Krishna Vidyā-vāgīsha Bhaṭṭāchāryya, Siddha-yogesh-varī Tantra, Siddha-Nāgārjuna, Kaksha-puta, Phet-kārīnī, and other Tantras (*passim*).

<sup>2</sup> Though mere book knowledge is, according to the *Shat-karmma-dīpikā*, useless,

*Pustake likhitā vidyā yena sundarī japyate,  
Siddhir na jāyate devi kalpa-koti-shatair api.*

lastly, the highest form which is called *mānasa-japa*, or mental utterance. In this there is neither sound nor movement of the external organs, but a repetition in the mind which is fixed on the meaning of the *mantra*. One reason given for the differing values attributed to the several forms is that where there is audible utterance the mind thinks of the words and the process of correct utterance, and is therefore to a greater (as in the case of *vāchika-japa*), or to a less degree (as in the case of *upāṅgshu-japa*), distracted from a fixed attention to the meaning of the *mantra*. The *japa* of different kinds have also the relative values attachable to thought and its materialization in sound and word. Certain conditions are prescribed as those under which *japa* should be done, relating to physical cleanliness, the dressing of the hair, and wearing of silk garments, the seat (*āsana*), the avoidance of certain conditions of mind and actions, and the nature of the recitation. The *japa* is useless unless done a specified number of times—of which 108 is esteemed to be excellent. The counting is done either with a *mālā* or rosary (*mālā-japa*), or with the thumb of the right hand upon the joints of the fingers of that hand (*kara-japa*). The method of counting in the latter case may differ according to the *mantra*.<sup>1</sup>

## SANGSKĀRA.

There are ten (or, in the case of Shūdras, nine) purificatory ceremonies, or "sacraments," called *sangskāra*, which are done to aid and purify the *jīva* in the important events of his life. These are *jīva-sheka*, also called *garbhādhāna-ritu-sangskāra*, performed after menstruation, with the object of insuring and sanctifying conception. The *garbhādhāna* ceremony takes place in the daytime on the fifth day, and qualifies for the real *garbhādhāna* at night—that is, the placing of the seed in the womb. It is preceded on the first day by the *ritu-sangskāra*,

<sup>1</sup> See as to *Japa*, *Tantra-sāra*, 75, *et seq*

which is mentioned in Chapter IX. of the text. After conception and during pregnancy, the *pung-savana* and *simantonnayana* rites are performed; the first upon the wife perceiving the signs of conception, and the second during the fourth, sixth, or eighth month of pregnancy.

In the ante-natal life there are three main stages, whether viewed from the objective (physical) standpoint, or from the subjective (super-physical) standpoint.<sup>1</sup> The first period includes on the physical side all the structural and physiological changes which occur in the fertilized ovum from the moment of fertilization until the period when the embryonic body, by the formation of trunk, limbs, and organs, is fit for the entrance of the individualized life, or *jīvātmā*. When the pronuclear activity and differentiation are completed, the *jīvātmā*, whose connection with the *pronuclei* initiated the pronuclear or formative activity, enters the miniature human form, and the second stage of growth and development begins. The second stage is the fixing of the connection between the *jīva* and the body, or the rendering of the latter viable. This period includes all the anatomical and physiological modifications by which the embryonic body becomes a viable foetus. With the attainment of viability, the stay of the *jīva* has been assured; physical life is possible for the child, and the third stage in ante-natal life is entered. Thus, on the form side, if the language of comparative embryology is used, the first *sangskāra* denotes the impulse to development, from the "fertilization of the ovum" to the "critical period." The second *sangskāra* denotes the impulse to development from the "critical period" to that of the "viability stage of the foetus"; and the third *sangskāra* denotes the development from "viability" to "full term."

<sup>1</sup> For what follows on the medical side, see the Appendix, vol. i., p. 194, on the *Sangskāras*, by Dr. Louise Appel, in the "Pranava-vāda of Bhagavān Dās."

On the birth of the child there is the *jāta-karma*, performed for the continued life of the new-born child. Then follows the *nāma-karana*, or naming ceremony, and *nishkrāmana* in the fourth month after delivery, when the child is taken out of doors for the first time and shown the sun, the vivifying source of life, the material embodiment of the Divine Savitā. Between the fifth and eighth month after birth the *annaprāsana* ceremony is observed, when rice is put in the child's mouth for the first time. Then follows the *chudā-karana*, or tonsure ceremony;<sup>1</sup> and in the case of the first three, or "twice-born" classes, *upanayana*, or investiture with the sacred thread. Herein the *jīva* is reborn into spiritual life. There is, lastly, *udvāha*, or marriage, whereby the unperfected *jīva* insures through offspring that continued human life which is the condition of its progress and ultimate return to its Divine Source. These are all described in the Ninth Chapter of this Tantra. There are also ten *sangskāra* of the *mantra* (q.v.). The *sangskāra* are intended to be performed at certain stages in the development of the human body, with the view to effect results beneficial to the human organism. Medical science of to-day seeks to reach the same results, but uses for this purpose the physical methods of modern Western science, suited to an age of materiality; whereas in the *sangskāra* the superphysical (psychic, or occult, or metaphysical and subjective) methods of ancient Eastern science are employed. The sacraments of the Catholic Church and other of its ceremonies, some of which have now fallen into disuse,<sup>2</sup> are Western examples of the same psychic method.

<sup>1</sup> A lock of hair is left at the top of the head, called *shikḥā*. As when a king visits a place, the royal banner is set up, so on the head in whose thousand-petalled lotus the Brahman resides, the *shikḥā* is left.

<sup>2</sup> E.g., the blessing of the marital bed, which bears analogy to the Hindu *garbhādhana* rite

## PURASHCHARANA.

This form of *sādhana* consists in the repetition (after certain preparations and under certain conditions) of a *mantra* a large number of times. The ritual<sup>1</sup> deals with the time and place of performance, the measurements and decoration of the *mandapa*, or *pandal*, and of the altar and similar matters. There are certain rules as to food both prior to, and during, its performance. The *sādhaka* should eat *havishyānna*,<sup>2</sup> or alternately boiled milk (*kshīra*), fruits, or Indian vegetables, or anything obtained by begging, and avoid all food calculated to influence the passions. Certain conditions and practices are enjoined for the destruction of sin, such as continence, bathing, *japa* (*q.v.*) of the *Sāvitrī-mantra* 5,008, 3,008, or 1,008 times, the entertainment of *Brāhmanas*, and so forth. Three days before *pūjā* there is worship of *Ganesha* and *Kshetra-pala*, Lord of the Place. *Pancha-gavya*,<sup>3</sup> or the five products of the cow, are eaten. The Sun, Moon, and *Devas* are invoked. Then follows the *sangkalpa*.<sup>4</sup> The *ghata*, or *kalasa* (jar), is then placed into which the *Devī* is to be invoked. A *mandala*, or figure of a particular design, is marked on the ground, and on it the *ghata* is placed. Then the five or nine gems are placed on the *kalasa*, which is painted with red and covered with leaves. The ritual then prescribes for the tying of the crown lock (*shikḥā*), the posture (*āsana*) of the *sādhaka*; *japa* (*q.v.*) *nyāsa* (*q.v.*), and the *mantra* ritual or process. There is meditation, as directed. *Kulluka*<sup>5</sup> is said, and the *mantra* "awakened" (*mantra-chaitanya*), and recited the number of times for which the vow has been taken.

<sup>1</sup> For a short account, see *Purashcharana-bodhinī*, by Hara-kumāra Tagore (1895), and see *Tantra-sāra*, p. 71.

<sup>2</sup> See p. c, note 3.

<sup>3</sup> Milk, curd, ghee, urine, and dung, the two last (except in the case of the pious) in smaller quantity.

<sup>4</sup> See p. xcvi, *ante*.

<sup>5</sup> See p. lxxxviii, *ante*.



## BHUTA-SHUDDHI.

The object of this ritual, which is described in Chapter V., verses 93 *et seq.*, is the purification of the elements of which the body is composed.<sup>1</sup>

The Mantra-mahodadhi speaks of it as a rite which is preliminary to the worship of a Deva.<sup>2</sup> The process of evolution from the Para-brahman has been described. By this ritual a mental process of involution takes place whereby the body is in thought resolved into the source from whence it has come. Earth is associated with the sense of smell, water, with taste, fire, with sight, air, with touch, and ether, with sound. Kundalinī is roused, and led to the *svādhishthāna Chakra*. The "earth" element is dissolved by that of "water," as "water" is by "fire," "fire" by "air," and "air" by "ether." This is absorbed by a higher emanation, and that by a higher, and so on, until the Source of all is reached. Having dissolved each gross element (*mahā-bhūta*), together with the subtle element (*tan-mātra*) from which it proceeds, and the connected organ of sense (*indriya*) by another, the worshipper absorbs the last element, "ether," with the *tan-mātra* sound into self-hood (*ahangkāra*), the latter into *Mahat*, and that, again, into Prakṛiti, thus retracing the steps of evolution. Then, in accordance with the monistic teaching of the Vedānta, Prakṛiti is Herself thought of as the Brahman, of which She is the energy, and with which, therefore, She is already one. Thinking then of the black *Purusha*, which is the image of all sin, the body is purified by *mantra*, accompanied by *kumbhaka* and *rechaka*,<sup>3</sup> and the *sādhaka* meditates upon the new celestial (*deva*) body, which has thus been made and which is then strengthened by a "celestial gaze."<sup>4</sup>

<sup>1</sup> And not "removal of evil demons," as Professor Monier Willam's Dictionary has it.

<sup>2</sup> Taranga i.:

*Devārchā-yogatā-prāptiyai bhūta-shuddhing samācharet.*

<sup>3</sup> See Prāṇāyāma, *sub. voc.* Yoga *post.*

<sup>4</sup> *Vide post.*

## NYĀSA.

This word, which comes from the root "to place," means placing the tips of the fingers and palm of the right hand on various parts of the body, accompanied by particular *mantra*. The *nyāsa* are of various kinds.<sup>1</sup> *Jīva-nyāsa*<sup>2</sup> follows upon *bhūta-shuddhi*. After the purification of the old, and the formation of the celestial body, the *sādhaka* proceeds by *jīva-nyāsa* to infuse the body with the life of the Devī. Placing his hand on his heart, he says the "so'hang" *mantra* ("I am He"), thereby identifying himself with the Devī. Then, placing the eight Kula-kundalinī in their several places, he says the following *mantra*: *Āng, Kṛīṅ, Kṛīṅ Yang Rang, Lang, Vang, Shang, Shang, Sang, Hong, Haung, Hangsah*: the vital airs of the highly blessed and auspicious Primordial Kālikā are here.<sup>3</sup> "*Āng, etc., the embodied spirit of the highly blessed and auspicious Kālikā is placed here.*"<sup>4</sup> "*Āng, etc., here are all the senses of the highly auspicious and blessed Kālikā;*"<sup>5</sup> and, lastly, "*Āng, etc., may the speech, mind, sight, hearing, smell, and vital airs of the highly blessed and auspicious Kālikā coming here always abide here in peace and happiness Svāhā.*"<sup>6</sup> The *sādhaka* then becomes *devatā-maya*. After having thus dissolved the sinful body, made a new Deva body, and infused it with the life of the Devī, he proceeds to *mātrikā-nyāsa*. *Mātrikā* are the fifty letters of the Sanskrit alphabet; for as from a mother comes birth, so from *mātrikā*, or sound, the world proceeds. Shabda-brahman, the "Sound," "*Logos*," or "Word," is the Creator of the worlds of name and of form.

<sup>1</sup> See Kriya-kānda-vāridhi (p. 120, chap. ii., *et seq.*).

<sup>2</sup> See Chapter V., verse 105, where a fuller account is given of the above.

<sup>3</sup> *Śrīmad-ādyākālikāyāḥ prāṇā iha prāṇāḥ.*

<sup>4</sup> *Śrīmad-ādyā-kālikāyāḥ jīva iha sthitāḥ.*

<sup>5</sup> *Śrīmad-ādyā-kālikāyāḥ sarvendriyāni sthitāni.*

<sup>6</sup> *Śrīmad-ādyā-kālikāyāḥ vāṅ-manash-chakshuh-shrotrāghrāna-prāṇāḥ iha gatyā sukhāṅ chirāṅ tishthantu svāhā.*

The bodies of the Devatā are composed of the fifty *mātrikā*. The *sādhaka*, therefore, first sets mentally (*antar-mātrikā-nyāsa*) in their several places in the six *chakra*, and then externally by physical action (*Vāhy-amātrikā-nyāsa*) the letters of the alphabet which form the different parts of the body of the Devatā, which is thus built up in the *sādhaka* himself. He places his hand on different parts of his body, uttering distinctly at the same time the appropriate *mātrikā* for that part.

The mental disposition in the *chakra* is as follows : In the *Ājñā* Lotus, *Hang*, *Kshang* (each letter in this and the succeeding cases is said, followed by the *mantra namah*)<sup>1</sup> ; in the *Vishuddha* Lotus *Āng*, *Āng*, and the rest of the vowels ; in the *Anāhata* Lotus *kang*, *khang* to *thang* ; in the *maṇi-pūra* Lotus, *dang dhang*, etc., to *Phang* ; in the *Svādīsthāna* Lotus *bang*, *bhang* to *lang* ; and, lastly, in the *Mūlādhāra* Lotus, *vang*, *shang*<sup>2</sup> *shang*,<sup>3</sup> *sang*. The external disposition then follows. The vowels in their order with *anusvāra* and *visarga* are placed on the forehead, face, right and left eye, right and left ear, right and left nostril, right and left cheek, upper and lower lip, upper and lower teeth, head, and hollow of the mouth. The consonants *kang* to *vang* are placed on base of right arm and the elbow, wrist, base and tips of fingers, left arm, right and left leg, right and left side, back, navel, belly, heart, right and left shoulder, space between the shoulders (*kakudā*), and then from the heart to the right palm *shang* is placed ; and from the heart to the left palm the (second) *shang* ; from the heart to the right foot, *sang* ; from the heart to the left foot, *hang* ; and, lastly, from the heart to the belly, and from the heart to the mouth, *kshang*. In each case *ong* is said at the beginning and *namah* at the end. According to the Tantra-sāra, *mātrikā-nyāsa* is also classified into four kinds, performed

<sup>1</sup> Thus, *Hang namah*, *kshang namah*, etc.

<sup>2</sup> *Tālavya sha*—soft, palatal, sh.

<sup>3</sup> *Mūrdhanya sha*—hard cerebral sh.

with different aims—viz. : *kevala* where the *mātrikā* is pronounced without *vindu* ; *vindu-sangyuta* with *vindu* ; *sangsarga* with *visarga* ; and *sobhya* with *visarga* and *vindu*.

Rishi-nyāsa then follows for the attainment of the *chatur-varga*.<sup>1</sup> The assignment of the *mantra* is to the head, mouth, heart, anus, the two feet, and all the body generally. The *mantra* commonly employed are : “ In the head, salutation to the Rishi (Revealer) Brahmā ;<sup>2</sup> in the mouth, salutation to the *mantra* Gāyatrī ;<sup>3</sup> in the heart, salutation to the Devī Mother Sarasvatī ;<sup>4</sup> in the hidden part, salutation to the *vīja*, the consonants ;<sup>5</sup> salutation to the *shakti*, the vowels in the feet ;<sup>6</sup> salutation to *visargah*, the *kīlaka* in the whole body.”<sup>7</sup> Another form in which the *vīja* employed is that of the Ādyā : it is referred to but not given in Chap. V., verse 123, and is : “ In the head, salutation to Brahmā and the *Brahmarshis* ;<sup>8</sup> in the mouth, salutation to Gāyatrī and the other forms of verse ;<sup>9</sup> in the heart, salutation to the primordial Devatā Kālī ;<sup>10</sup> in the hidden part, salutation to the *vīja*, *krīng* ;<sup>11</sup> in the two feet, salutation to the *shakti*, *Hrīng* ;<sup>12</sup> in all the body, salutation to the Kālikā *Shrīng*.”<sup>13</sup>

Then follows *anga-nyāsa* and *kara-nyāsa*. These are both forms of *shad-anga-nyāsa*.<sup>14</sup> When *shad-anga-nyāsa* is performed on the body, it is called *hridayādi-shad-anga-*

<sup>1</sup> *Dharmmārtha-kāma-mokshāptaye rishi-nyāse viniyogah.*

<sup>2</sup> *Shirasi Brahmarishaye namah.*

<sup>3</sup> *Mukhe Gāyatrīyai-chchhandase namah.*

<sup>4</sup> *Hridaye mātrikāyai sarasvatyai devatāyai namah.*

<sup>5</sup> *Gūhye* (that is, the anus) *vyājanāya vījāya namah.*

<sup>6</sup> *Pādayoh svarebhyoh shaktibhyo namah.*

<sup>7</sup> *Sarvāṅg-eshu visargāya kīlakāya* (that is, that which comes at the end or closes ; the hard breathing) *namah.*

<sup>8</sup> *Shirasi brahmane brahmashibhyo namah.*

<sup>9</sup> *Mukhe gāyatrīyādibhyashchchandobhyo namah.*

<sup>10</sup> *Hridaye ādyāyai kālīkāyai devatāyai namah.*

<sup>11</sup> *Gūhye krīng-vījāya namah.*

<sup>12</sup> *Pādayoh hrīng-shaktaye namah.*

<sup>13</sup> *Sarvāṅgeshu shrīng kālīkāyai namah.*

<sup>14</sup> *Shat* (six) *anga* (limb), *nyāsa* (placing).

*nyāsa* ; and when done with the five fingers and palms of the hands only, *angushthādi-shad-anga-nyāsa*. The former kind is done as follows : The short vowel *a*, the consonants of the *ka-varga* group, and the long vowel *ā*, are recited with “ *hridayāya namah* ” (*namah* salutation to the heart). The short vowel *i*, the consonants of the *cha-varga* group, and the long vowel *ī*, are said with “ *shirasi svāhā* ” (*svāhā* to the head). The hard *ta-varga* consonants set between the two vowels *u* are recited with “ *shikhāyai vashat* ” (*vashat* to the crown lock) ; similarly the soft *ta-varga* between the vowels *e* and *ai* are said with “ *kavachāya*<sup>1</sup> *hung*.” The short vowel *o*, the *pa-varga*, and the long vowel *o* are recited with *netra-trayāya vaushat* (*vaushat* to the three eyes).<sup>2</sup> Lastly, between *vinḍu* and *visargah*<sup>3</sup> the consonants *ya* to *ksha* with “ *kara-tala-prishthābhyāṅ astrāya phat* ” (*phat* to the front and back of the palm).<sup>4</sup>

The *mantras* of *shadanga-nyāsa* on the body are used for *kara-nyāsa*, in which they are assigned to the thumbs, the “ threatening ” or index fingers, the middle fingers, the fourth, little fingers, and the front and back of the palm.

These actions on the body, fingers, and palms also stimulate the nerve centres and nerves therein.

In *pītha-nyāsa* the *pītha* are established in place of the *mātrikā*. The *pītha*, in their ordinary sense, are *Kāma-rūpa* and the other places, a list of which is given in the *Yoginī-hridaya*.<sup>5</sup>

For the attainment of that state in which the *sādhaka*

<sup>1</sup> The *kavacha* is the arms crossed on the chest, the hands clasping the upper part of the arms just beneath the shoulders.

<sup>2</sup> Including the central eye of wisdom (*jnana-chakshu*).

<sup>3</sup> The nasal sound and hard breathing.

<sup>4</sup> In all cases the letters are sounded with the nasal *anusvāra*, as (in the last) *ang*, *yang*, *rang*, *lang*, *vāṅ*, *shang*, *shang*, *sang*, *hang*, *kshang* *ah*, etc.

<sup>5</sup> See *Bhāskara-rāya's* Commentary on *shloka* 156 of the *Lalitā-sahasra-nāma* and *ante*. The number of *Pītha* is variously given as 50 or 51.

feels that the *bhāva* (nature, disposition) of the Devatā has come upon him *nyāsa* is a great auxiliary. It is, as it were, the wearing of jewels on different parts of the body. The *vīja* of the Devatā are the jewels which the *sādhaka* places on the different parts of his body. By *nyāsa* he places his *Abhishta-devatā* in such parts, and by *vyāpaka-nyāsa* he spreads Its presence throughout himself. He becomes permeated by it losing himself in the divine Self.

*Nyāsa* is also of use in effecting the proper distribution of the *shaktis* of the human frame in their proper positions so as to avoid the production of discord and distraction in worship. *Nyāsa* as well as *Āsana* are necessary for the production of the desired state of mind and of *chitta-shuddhi* (its purification). "Das denken ist der mass der Dinge."<sup>1</sup> Transformation of thought is Transformation of being. This is the essential principle and rational basis of all this and similar Tāntrik *sādhana*.

#### PANCHATATTVA.

There are, as already stated, three classes of men—*Pashu*, *Vīra*, and *Divya*. The operation of the *guna* which produce these types affect, on the gross material plane, the animal tendencies, manifesting in the three chief physical functions—eating and drinking, whereby the *annamayakosha* is maintained; and sexual intercourse, by which it is reproduced. These functions are the subject of the *panchatattva* or *panchamakāra* ("five m's"), as they are vulgarly called—viz.: *madya* (wine), *māṅsa* (meat), *matsya* (fish), *mudrā* (parched grain), and *maithuna* (coition). In ordinary parlance, *mudrā* means ritual gestures or positions of the body in worship and *hathayoga*, but as one of the five elements it is parched cereal, and is defined<sup>2</sup> as *Bhrishtadānyādikang yadyad chavyanīyam prachakshate, sā mudrā kathitā devi sarvveshāṅg naganan-*

<sup>1</sup> Prantl. *etc.*

<sup>2</sup> Yoginī Tantra (chap. vi.).

*dini*. The Tantras speak of the five elements as *pancha-tattva*, *kuladravya*, *kulatattva*, and certain of the elements have esoteric names, such as *kāranavāri* or *tīrthavāri*, for wine, the fifth element being usually called *latā-sādhana*<sup>1</sup> (*sādhana* with woman, or *shakti*). The five elements, moreover have various meanings, according as they form part of the *tāmasika* (*pashvāchāra*), *rājasika* (*vīrāchāra*), or *divya* or *sāttvika* *sādhana*s respectively.

All the elements or their substitutes are purified and consecrated, and then, with the appropriate ritual, the first four are consumed, such consumption being followed by *latā-sādhana* or its symbolic equivalent. The Tantra prohibits indiscriminate use of the elements, which may be consumed or employed only after purification (*shodhana*) and during worship<sup>2</sup> according to the Tāntric ritual. Then, also, all excess is forbidden. The Shyāmārahasya says that intemperance leads to Hell, and this Tantra condemns it in Chapter V. A well-known saying in Tantra describes the true "hero" (*vīra*) to be, not he who is of great physical strength and prowess, the great eater and drinker, or man of powerful sexual energy, but he who has controlled his senses, is a truth-seeker, ever engaged in worship, and who has sacrificed lust and all other passions. (*Jitendriyah satyavādi nityānushtānatatparah kāmādi-validānashcha sa vīra iti gīyate*.)

The elements in their literal sense are not available in *sādhana* for all. The nature of the *Pashu* requires strict adherence to Vaidik rule in the matter of these physical functions even in worship. This rule prohibits the drinking of wine, a substance subject to the three curses of

<sup>1</sup> " Creeper " to which woman, as clinging to the male tree, is likened.

<sup>2</sup> See Tantra-sāra, 698, citing Bhāvachūdāmani. As regards *maithuna*, the Vrihannila Tantra (chap. iv.) says: *Paradūrānna gachchheran gachchhechcha prajapedyadi* (that is, for purpose of worship) and similarly the Uttara Tantra :

*Pūjākālang vinā nānyang purushang manasā sprishet,  
Pūjākālecha deveshi veshyeva paritoshayet.*

The same rule as regards both *madya* and *maithuna* is stated in the *Kulāmṛita* Tantra as elsewhere.

Brahmā, Kacha, and Krishna, in the following terms : *Madyamaṭṭeyamadēyamagrāhyam* ("Wine<sup>1</sup> must not be drunk, given, or taken"). The drinking of wine in ordinary life for satisfaction of the sensual appetite is, in fact, a sin, involving *prāyaschitta*, and entailing, according to the Vishnu Purāṇa,<sup>2</sup> punishment in the same Hell as that to which a killer of a Brāhmana goes. As regards flesh and fish, the higher castes (outside Bengal) who submit to the orthodox *Smārta* discipline eat neither. Nor do high and strict Brāhmanas even in that Province. But the bulk of the people there, both men and women, eat fish, and men consume the flesh of male goats which have been previously offered to the Deity. The *Vaidika dharmma* is equally strict upon the subject of sexual intercourse. *Maithuna* other than with the householder's own wife is condemned. And this is not only in its literal sense, but in that of which is known as *Āshtāṅga* (eight-fold) *maithuna*—viz., *smaranam* (thinking upon it), *kīrttānam* (talking of it), *keli* (play with women), *prekshanam* (looking upon women), *guhyabhāshanam* (talk in private with women), *sangkalpa* (wish or resolve for *maithuna*), *adhyavasāya* (determination towards it), *kriyānīshpati* (actual accomplishment of the sexual act). In short, the *pashu* (and except for ritual purposes those who are not *pashu*) should, in the words of the Shāktakramīya,<sup>3</sup> avoid *maithuna*, conversation on the subject, and assemblies of women (*maithunam tatkathālāpang tadgoṣṭhīṅg parivarjjayet*). Even in the case of the householder's own wife marital continency is enjoined. The divinity in woman, which the Tantra in particular proclaims, is also recognized in the ordinary Vaidik teach-

<sup>1</sup> From the standpoint of *Tāntrika Vivāchāra*, the drinking of wine here referred to is ordinary drinking, and not the ritual worship (of those qualified for it) with the purified substance which is Tārā (the Saviour) Herself in liquid form (*dravamayī*).

<sup>2</sup> Vishnu Purāṇa (Bk. II., chap. vi.).

<sup>3</sup> Cited in the Commentary on the Karpuradistotrā (verse 15), by Mahamahopādhyāya Krishnanātha Nyāya-panchānana Bhaṭṭāchāryya.



ing, as must obviously be the case given the common foundation upon which all the *Shāstra* rest. Woman is not to be regarded merely as an object of enjoyment, but as a house-goddess (*grihadevatā*). According to the sublime notions of *Shruti*, the union of man and wife is a veritable sacrificial rite—a sacrifice in fire (*homa*), wherein she is both hearth (*kunda*) and flame—and he who knows this as *homa* attains liberation.<sup>1</sup> Similarly the *Tāntrika Mantra* for the Shivashakti Yoga runs: “This is the internal *homa* in which, by the path of *sushumnā*, sacrifice is made of the functions of sense to the spirit as fire kindled with the ghee of merit and demerit taken from the mind as the ghee-pot *Svāhā*.”<sup>2</sup> It is not only thus that wife and husband are associated, for the *Vaidika dharmma* (in this now neglected) prescribes that the householder should worship in company with his wife.<sup>3</sup> *Brahmacharyya*, or continency, is not as is sometimes supposed, a requisite of the student *āshrama* only, but is a rule which governs the married householder (*grihastha*) also. According to Vaidika injunctions, union of man and wife must take place once a month on the fifth day after the cessation of the menses, and then only. Hence it is that the Nitya Tantra, when giving the characteristics of a *pashu*, says that he is one who avoids sexual union except on the fifth day (*ritukālangvinā devi ramanang parivarjyayet*). In other words, the *pashu* is he who in this case, as in other matters, follows for all purposes, ritual or otherwise, the Vaidik injunctions which govern the ordinary life of all.

<sup>1</sup> See thirteenth *mantra* of the *Homa Prakarana* of the *Brihadāraṇyaka Upanishad*. The *Niruttara Tantra* (chap. i.) says:

*Yonirupā mahākālī shavaḥ shayyā prakīrtitā,  
Smashānam dvividhang devī chitā yonirmaheshvari.*

<sup>2</sup> *Oṃ dharmmadharmma havirdīptē atmagnau manasā shrucṡā sushumnā vartmanā nityam akshaurittirjuhomyahang svāhā* (*Tantrasāra*, 698, and see *Prānatoshinī*).

<sup>3</sup> *Shāstrīko dharmmamācharet* (see also chap. xxxi. of the *Matsya Sukta Tantra*).

The above-mentioned rules govern the life of all men. The only exception which the Tantra makes is for purpose of *sādhana* in the case of those who are competent (*adhikāri*) for *vīrāchāra*. It is held, indeed, that the exception is not strictly an exception to Vaidik teaching at all, and that it is an error to suppose that the *Tāntrika rahasya-pūjā* is opposed to the Vedas. Thus, whilst the vaidik rule prohibits the use of wine in ordinary life, and for purpose of mere sensual gratification it prescribes the religious *yajna* with wine. This ritual use the Tantra also allows, provided that the *sādhaka* is competent for the *sādhana*, in which its consumption is part of its ritual and method.

The Tantra enforces the Vaidik rule in all cases, ritual or otherwise, for those who are governed by the *vaidikāchāra*. The Nitya Tantra says: "They (*pashu*) should never worship the Devī during the latter part of the day in the evening or at night" (*ratrau naiva yajeddeving sandhyāyāng vāparanhake*); for all such worship connotes *maithuna* prohibited to the *pashu*. In lieu of it, varying substitutes<sup>1</sup> are prescribed, such as either an offering of flowers with the hands formed into the *kachchhapā mudrā*, or union with the worshipper's own wife. In the same way, in lieu of wine, the *pashu* should (if a Brāhmana) take milk, (if a Kshattriya) ghee, (if a *vaishya*) honey, and (if a *shūdra*) a liquor made from rice. Salt, ginger, sesamum, wheat, *māshkalai* (beans), and garlic are various substitutes for meat; and the white *brinjal* vegetable, red radish, *masur* (a kind of gram), red sesamum, and *pāniphala* (an aquatic plant), take the place of fish. Paddy, rice, wheat, and gram geneally are *mudrā*.

The *vīra*, or rather he who is qualified (*adhikāri*) for *vīrāchāra*—since the true *vīra* is its finished product—commences *sādhana* with the *rājasika panchatattva* first

<sup>1</sup> See as to these and *post*, the *Kulachūdāmani*, and chap. i. of Bhairavayāmala.

stated, which are employed for the destruction of the sensual tendencies which they connote. For the worship of Shakti the *panchatattva* are declared to be essential.<sup>1</sup> This Tantra declares that such worship without their use is but the practice of evil magic.

Upon this passage the commentator Jaganmohana Tarkālangkāra observes as follows: "Let us consider what most contributes to the fall of a man, making him forget his duty, sink into sin, and die an early death. First among these are wine and women, fish, meat and *mudrā*, and accessories. By these things men have lost their manhood. Shiva then desires to employ these very poisons in order to eradicate the poison in the human system. Poison is the antidote for poison. This is the right treatment for those who long for drink or lust for women. The physician must, however, be an experienced one. If there be a mistake as to the application, the patient is like to die. Shiva has said that the way of *kulāchāra* is as difficult as it is to walk on the edge of a sword or to hold a wild tiger. There is a secret argument in favour of the *panchatattva*, and those *tattva* so understood should be followed by all. None, however, but the initiate can grasp this argument, and therefore Shiva has directed that it should not be revealed before anybody and everybody. An initiate, when he sees a woman, will worship her as his own mother or goddess (*Ishtadevatā*), and bow before her. The *Vishnu* Purāṇa says that by feeding your desires you cannot satisfy them. It is like pouring ghee on fire. Though this is true, an experienced spiritual teacher (*guru*) will know how, by the application of this poisonous medicine, to kill the poison of *sangsāra*. Shiva has, however, prohibited the indiscriminate publication of this. The meaning of this pas-

<sup>1</sup> Chapter V., verses 23, 24 *post* (see also Kailasa Tantra *Pūrvva Khanda* (chap. xc.), where reasons are given why the worship of Devī is fruitless without the five elements; and where also they are identified with the five *prāṇa* and the five *mahāpreta*).

sage would therefore appear to be this : The object of Tantrika worship is *brahmasāyujya*, or union with Brahman. If that is not attained, nothing is attained. And, with men's propensities as they are, this can only be attained through the special treatment prescribed by the Tantras. If this is not followed, then the sensual propensities are not eradicated, and the work is for the desired end of Tantra as useless as magic which, worked by such a man, leads only to the injury of others." The other secret argument here referred to is that by which it is shown that the particular may be raised to the universal life by the vehicle of those same passions, which, when flowing only in an outward and downward current, are the most powerful bonds to bind him to the former. The passage cited refers to the necessity for the spiritual direction of the Guru. To the want of such is accredited the abuses of the system. When the patient (*śiṣhya*) and the disease are working together, there is poor hope for the former ; but when the patient, the disease, and the physician (*guru*) are on one, and that the wrong, side, then nothing can save him from a descent on that downward path which it is the object of the *sādhāna* to prevent. Verse 67 in Chapter I. of this Tantra is here. in point.

Owing, however, to abuses, particularly as regards the *tattva* of *madya* and *maithuna*, this Tantra, according to the current version, prescribes in certain cases, limitations as regards their use. It prescribes<sup>1</sup> that when the *Kaliyuga* is in full strength, and in the case of householders (*grihastha*) whose minds are engrossed with worldly affairs, the "three sweets" (*madhuratraya*) are to be substituted for wine. Those who are of virtuous temperament, and whose minds are turned towards the Brahman, are permitted to take five cups of wine. So also as regards *maithuna*, this Tantra states<sup>2</sup> that men in this Kali age are by their nature weak and disturbed by

<sup>1</sup> Chapter VIII., verse 171.

<sup>2</sup> Chapter VIII., verse 173.

lust, and by reason of this do not recognize woman (*shakti*) to be the image of the Deity. It accordingly<sup>1</sup> ordains that when the *Kaliyuga* is in full sway, the fifth *tattva* shall only be accomplished with *svīyāshakti*, or the worshipper's own wife, and that union with a woman who is not married to the *sādhaka* in either *Brāhma* or *Shaiva* form is forbidden. In the case of other *shakti* (*parakīyā* and *sādhārānī*) it prescribes,<sup>2</sup> in lieu of *maithuna*, meditation by the worshipper upon the lotus feet of the Devī, together with *japa* of his *ishtamantra*. This rule, however, the Commentator says, is not of universal application. Shiva has, in this Tantra, prohibited *sādhana* with the last *tattva*, with *parakīyā*, and *sādhārānī shakti*,<sup>3</sup> in the case of men of ordinary weak intellect ruled by lust ; but for those who have by *sādhana* conquered their passions and attained the state of a true *vīra*, or *siddha*, there is no prohibition as to the mode of *latāsādhana*.<sup>4</sup> This Tantra appears to be,<sup>5</sup> in fact, a protest against the misuse of the *tattva*, which had followed upon a relaxation of the original rules and conditions governing them. Without the *panchatattva* in one form or another, the *shaktipūjā* cannot be performed. The Mother of the Universe must be worshipped with these elements. By their use the universe (*jagatbrahmānda*) itself is used as the article of worship. Wine signifies the power (*shakti*) which produces all fiery elements ; meat and fish all terrestrial and aquatic animals ; *mudrā* all vegetable life ; and *maithuna* the will (*ichchhā*) action (*kriyā*) and knowledge (*jñāna*) *shakti* of the Supreme Prakriti productive of that great pleasure<sup>6</sup> which accompanies the process of

<sup>1</sup> Chapter VI., verse 14.

<sup>2</sup> Chapter VIII., verse 174.

<sup>3</sup> See Uttara, Guptasādhana, Nigamakalpadrūma, and other Tantras and Tantrasāra (p. 698 *et seq.*).

<sup>4</sup> See Mahānirvāna Tantra, Bhakta edition, p. 345.

<sup>5</sup> For I have not yet had the opportunity of comparing the current Bengal with the Nepalese text.

<sup>6</sup> Shiva in the Matrikābheda Tantra (chap. ii.) says : (*Yadrūpang paramānandam tannāsti bhuvanatrāye*).

creation.<sup>1</sup> To the Mother is thus offered the restless life of Her universe.

The object of all *sādhana* is the stimulation of the *sattvaguna*. When by such *sādhana* this *guna* largely preponderates, the *sāttvika* *sādhana* suitable for men of a high type of *divyabhāva* is adopted. In this latter *sādhana* the names of the *panchatattva* are used symbolically for operations of a purely mental and spiritual character. Thus, the Kaivalya<sup>2</sup> says that "wine" is that intoxicating knowledge acquired by *yoga* of the Parabrahman, which renders the worshipper senseless as regards the external world. Meat (*māṅsa*) is not any fleshly thing, but the act whereby the *sādhaka* consigns all his acts to Me (*Mām*). *Matsya* (fish) is that *sāttvika* knowledge by which through the sense of "mineness"<sup>3</sup> the worshipper sympathizes with the pleasure and pain of all beings. *Mudrā* is the act of relinquishing all association with evil which results in bondage, and *maithuna* is the union of the Shakti *Kundalīnī* with Shiva in the body of the worshipper. This, the Yoginī Tantra says,<sup>4</sup> is the best of all unions for those who have already controlled their passions (*yati*). According to the Āgama-sāra, wine is the *somadhārā*, or lunar ambrosia, which drops from the *brahmarandhra*; *Māṅsa* (meat) is the tongue (*mā*), of which its part (*angsha*) is speech. The *sādhaka*, in "eating" it, controls his speech. *Matsya* (fish) are those two which are constantly moving in the two rivers *Idā* and *Pingalā*.<sup>5</sup> He who controls his breath

<sup>1</sup> Nigama Tattvasāra (chap. iv.). See chap. xv. of the Hara Tattva-dīdhiti; Mahānirvāṇa Tantra, chap. v., verses 23, 24, and Kāmākhyā Tantra. The Kailāsa Tantra *Purva Khanda* (chap. xc.) identifies the pentad (*panchatattva*) with the vital airs (*prāṇādi*) and the five *mahāpreta* (*vide post and ante*).

<sup>2</sup> See p. 85 of *Panchatattvavichāra*, by Nilamani Mukhyopadhyāya.

<sup>3</sup> A play upon the word *matsya* (fish).

<sup>4</sup> Yoginī Tantra (chap. vi.):

*Sahasrārōpari vindau kundalyā melanam shive,*

*Maithunang paramang dravyang yatināṅg parikīrtitam*

<sup>5</sup> The *nāḍī*, so called (*vide ante*).

by *prāṇāyāma* (q.v.), "eats" them by *kumbhaka*.<sup>1</sup> *Mudrā* is the awakening of knowledge in the pericarp of the great *sahasrāra* Lotus, where the *Ātmā*, like mercury, resplendent as ten million suns, and deliciously cool as ten million moons, is united with the Devī Kundalinī. The esoteric meaning of *maithuna* is thus stated by the Āgama: The ruddy-hued letter *Ra* is in the *kunda*,<sup>2</sup> and the letter *Ma*,<sup>3</sup> in the shape of *vindu*, is in the *mahāyoni*.<sup>4</sup> When *Makāra* (m), seated on the *Hangsa* in the form of *Akāra* (a), unites with *rakāra* (r), then the *Brahmajnāna*, which is the source of supreme Bliss, is gained by the *sādhaka*, who is then called *ātmārāma*,<sup>5</sup> for his enjoyment is in the *Ātmā* in the *sahasrāra*. This is the union on the purely *sāttvika* plane, which corresponds on the *rājasika* plane to the union of Shiva and Shakti in the persons of their worshippers.

The union of Shiva and Shakti is described as a true *yoga*,<sup>6</sup> from which, as the *Yāmala* says, arises that joy which is known as the Supreme Bliss.<sup>7</sup>

### CHAKRAPŪJĀ.

Worship with the *pañchatattva* generally takes place in an assembly called a *chakra*, which is composed of men

<sup>1</sup> Retention of breath in *prāṇāyāma*.

<sup>2</sup> The *Manipūra Chakra* (*vide ante*).

<sup>3</sup> This letter, according to the *Kāmadhenu Tantra* (chap. ii.), has five corners, is of the colour of the autumnal moon, is *sattva guna*, and is *kaivalyarūpa* and *prakṛitirūpī*. The coloration of the letters is variously given in the *Tantras*. See also *Bhāskara-rāya's* Commentary on the *Lalitā* citing the *Sanatkumāra Sanghitā* and *Mātrikāviveka*.

<sup>4</sup> That is (here) the lightning-like triangular lines in the *Sahasrāra*. *Vindu* is literally the dot which represents the nasal sound. As to its Tantrik sense (*vide ante*).

<sup>5</sup> For this reason, too, the name of *Rama*, which word also means sexual enjoyment, is equivalent to the liberator Brahman (*Ra-a-ma*).

<sup>6</sup> See *Tantrasāra*, 702 :

*Shivashaktisamāyogāh,  
Yoga eva na sangshayah.*

<sup>7</sup> *Ibid.*, 703 : *Sangyogājñāyate saukhyam paramānandalakṣaṇam.*

(*sādhaka*) and women (*shakti*), or *Bhairava* and *Bhairavī*. The worshippers sit in a circle (*chakra*), men and women alternately, the *shakti* sitting on the left of the *sādhaka*. The Lord of the *chakra* (*chakrasvāmin*, or *chakreshvara*) sits with his Shakti in the centre, where the wine-jar and other articles used in the worship are kept. During the *chakra* all eat, drink, and worship together, there being no distinction of caste.<sup>1</sup> No *pashu* should, however, be introduced. There are various kinds of *chakra*, such as the *Vira*, *Rāja*, *Deva*, *Mahā*—*Chakras* productive, it is said, of various fruits for the participators therein.<sup>2</sup> Chapter VI. of the *Mahānirvāna Tantra* deals with the *panchatattva*, and Chapter VIII. gives an account of the *Bhairavī* and *Tattva* (or *Divya*) *chakras*.<sup>3</sup> The latter is for worshippers of the *Brahma-Mantra*.

## YOGA.

This word, derived from the root *Yuj* ("to join"), is in grammar *sandhi*, in logic *avayavashakti*, or the power of the parts taken together, and in its most widely known and present sense the union of the *jīva*, or embodied spirit, with the *Paramātmā*, or Supreme Spirit,<sup>4</sup> and the practices by which this union may be attained. There is a natural *yoga*, in which all beings are, for it is only by virtue of this identity in fact that they exist. This position is common ground, though in practice too frequently overlooked. "Primus modus unionis est, quo Deus, ratione suæ immensitatis est in omnibus rebus

<sup>1</sup> *Vide ante*, p. xliii.

<sup>2</sup> The *Rudrayāmala* says :

*Rājachakre rājadang syat*  
*Mahāchakre samriddhidam*  
*Devachakre cha saubhāgyam*  
*Virachakrancha mokshaḍām.*

<sup>3</sup> Verses 153, 202, *et seq.*

<sup>4</sup> As the *Sārādātīlaka* (chap. xxv.) says : *Aikyam-jivatmanorāhur-yogam yogavishārādāh.*



per essentiam, præsentiā, et potentiā ; per essentiam ut dans omnibus esse ; per præsentiā ut omnia prospiciens ; per potentiā ut de omnibus disponens.”<sup>1</sup> The mystical theologian cited, however, proceeds to say : “ Sed hæc unio animæ cum Deo est generalis, communis omnibus et ordinis naturalis . . . illa namque de qua loquimur est ordinis supernaturalis actualis et fructiva.” It is of this special *yoga*, though not in reality more “supernatural” than the first, that we here deal. *Yoga* in its technical sense is the realization of this identity, which exists, though it is not known, by the destruction of the false appearance of separation. “There is no bond equal in strength to *māyā*, and no force greater to destroy that bond than *yoga*. There is no better friend than knowledge (*gnāna*), nor worse enemy than egoism (*aṅgākāra*). As to learn the Shāstra one must learn the alphabet, so *yoga* is necessary for the acquirement of *tattvajñāna* (truth).”<sup>2</sup> The animal body is the result of action, and from the body flows action, the process being compared to the seesaw movement of a *ghatīyantra*, or water-lifter.<sup>3</sup> Through their actions beings continually go from birth to death. The complete attainment of the fruit of *yoga* is lasting and unchanging life in the noumenal world of the Absolute.

*Yoga* is variously named according to the methods employed, but the two main divisions are those of the *hathayoga* (or *ghatasthayoga*) and *samādhi yoga*, of which *rājayoga* is one of the forms. *Hathayoga* is commonly misunderstood, both in its definition and aim being frequently identified with exaggerated forms of self-mortification.

The Gherandasāṅghita well defines it to be “the means whereby the excellent *rājayoga* is attained.” Actual union is not the result of *Hathayoga* alone, which is concerned

<sup>1</sup> Summa Theologiæ Mysticæ, tom. iii., p. 8, R. P. Philippi a SS. Trinitate.

<sup>2</sup> Gheranda Saṅghitā (chap. v. et seq.).

<sup>3</sup> In drawing water, bullocks are employed to lower and raise the vessel. Human action is compared to the bullocks who now raise, now lower, the vessel into the waters (of the *Saṅgāra*).

with certain physical processes preparatory or auxiliary to the control of the mind, by which alone union may be directly attained. It is, however, not meant that all the processes of *Hathayoga* here or in the books described are necessary for the attainment of *rājayoga*. What is necessary must be determined according to the circumstances of each particular case. What is suited or necessary in one case may not be so for another. A peculiar feature of *Tāntrika vīrāchāra* is the union of the *sādhaka* and his *shakti* in *latāsādhana*. This is a process which is expressly forbidden to Pashus by the same Tantras which prescribe it for the *vīra*. The union of Shiva and Shakti in the higher *sādhana* is different in form, being the union of the Kundalinī Shakti of the *Mūlādhāra* with the Vindu which is upon the *Sahasrāra*. This process, called the piercing of the six *chakra*, is described later on in a separate paragraph. Though, however, all *Hathayoga* processes are not necessary, some, at least, are generally considered to be so. Thus, in the well-known *ashtāṅgayoga* (eight-limbed yoga), of which *samādhi* is the highest end, the physical conditions and processes known as *āsana* and *prānāyāma* (*vide post*) are prescribed.

This *yoga* prescribes five exterior (*vahiranga*) methods for the subjugation of the body—namely (1) *Yama*, forbearance or self-control, such as sexual continence, avoidance of harm to others (*ahimsā*), kindness, forgiveness, the doing of good without desire for reward, absence of covetousness, temperance, purity of mind and body, etc.<sup>1</sup> (2) *Niyama*, religious observances, charity, austerities, reading of the *Shāstra* and *ĪshvaraPranidhāna*, persevering devotion to the Lord.<sup>2</sup> (3) *Āsana*, seated positions or postures (*vide post*). (4) *Prānāyāma*, regulation of the breath. A *yogi* renders the vital airs equable, and consciously produces the state of respiration which is favour-

<sup>1</sup> Yogī Yāgnavalkya (chap. i.), where as to food it is said : “ 32 mouthfuls for an householder, 16 for a forest recluse, and 8 for a *muni* (saint and sage).”

<sup>2</sup> *Ibid.*

able for mental concentration, as others do it occasionally and unconsciously (*vide post*). (5) *Pratyāhāra*, restraint of the senses, which follow in the path of the other four processes which deal with the subjugation of the body. There are then three interior (*yogāṅga*) methods for the subjugation of the mind — namely (6) *Dhāranā*, attention, steadying of the mind, the fixing of the internal organ (*chitta*) in the particular manner indicated in the works on yoga. (7) *Dhyāna* or the uniform continuous contemplation of the object of thought ; and (8) that *samādhi* which is called *savikalpasamādhi*. *Savikalpasamādhi* is a deeper and more intense contemplation on the Self to the exclusion of all other objects, and constituting trance or ecstasy. This ecstasy is perfected to the stage of the removal of the slightest trace of the distinction of subject and object in *nirvikalpasamādhi*, in which there is complete union with the Paramātmā, or Divine Spirit. By *vairāgya* (dispassion), and keeping the mind in its unmodified state, *yoga* is attained. This knowledge, *Ahaṅ Brahmasmi* (" I am the Brahman "), does not produce liberation (*moksha*), but is liberation itself. Whether *yoga* is spoken of as the union of Kulakundalinī with Paramashiva, or the union of the individual soul (*jīvātmā*) with the Supreme Soul (*paramātmā*), or as the state of mind in which all outward thought is suppressed, or as the controlling or suppression of the thinking faculty (*chittavritti*), or as the union of the moon and the sun (*Idā* and *Pīṅgalā*), *Prāṇa* and *Apāṇa*, *Nāda* and *Vindu*, the meaning and the end are in each case the same.

*Yoga*, in seeking mental control and concentration, makes use of certain preliminary physical processes (*sādhana*), such as the *śatkarman*, *āsana*, *mudrā*, and *prāṇāyāma*. By these four processes and three mental acts, seven qualities, known as *śodhana*, *driḍhatā*, *sthīratā*, *dhairyya*, *lāghava*, *pratyaksha*, *nirliptatva*<sup>1</sup> (*vide post*), are acquired.

<sup>1</sup> *Gheraṇḍa Saṅghitā*, First Upadeśa.

## SHODHANA: SHĀTKARMA.

The first, or cleansing, is effected by the six processes known as the *shātkarma*. Of these, the first is *Dhauti*; or washing, which is fourfold, or inward washing (*antardhauti*), cleansing of the teeth, etc. (*dantadhauti*) of the "heart" (*hriddhauti*), and of the rectum (*mūladhauti*). *Antardhauti* is also fourfold—namely, *vātasāra*, by which air is drawn into the belly and then expelled; *vārisāra*, by which the body is filled with water, which is then evacuated by the anus; *vahnisāra*, in which the *nabhi-granthi* is made to touch the spinal column (*meru*); and *vākishkrīta*, in which the belly is by *kākinīmudrā*<sup>1</sup> filled with air, which is retained half a *yāma*,<sup>2</sup> and then sent downward. *Dantadhauti* is fourfold, consisting in the cleansing of the root of the teeth and tongue, the ears, and the "hollow of the forehead" (*kapālarandhra*). By *hriddhauti* phlegm and bile are removed. This is done by a stick (*dandadhauti*) or cloth (*vāsodhauti*) pushed into the throat, or swallowed, or by vomiting (*vamanadhauti*). *Mūladhauti* is done to cleanse the exit of the *apānavāyu* either with the middle finger and water or the stalk of a turmeric plant.

*Vasti*, the second of the *shātkarma*, is twofold, and is either of the dry (*shuska*) or watery (*jala*) kind. In the second form the *yogi* sits in the *utkatāsana*<sup>3</sup> posture in water up to the navel, and the anus is contracted and expanded by *ashvinī mudrā*; or the same is done in the *pashchimottānāsana*,<sup>4</sup> and the abdomen below the navel is gently moved. In *neti* the nostrils are cleansed with a piece of string. *Laulikī* is the whirling of the belly from side to side. In *trātaka* the *yogi*, without winking, gazes at some minute object until the tears start from

<sup>1</sup> Gheraṇḍa Saṅghitā, Third *Upadesha* (verse 86).

<sup>2</sup> A *yāma* is three hours.

<sup>3</sup> Gheraṇḍa Saṅghitā, Second *Upadesha* (verse 23). That is, squatting, resting on the toes, the heels off the ground, and buttocks resting on heels.

<sup>4</sup> *Ibid.*, verse 20.

his eyes. By this the "celestial vision" (*divya drishti*) so often referred to in the *Tāntrika upāsanā* is acquired. *Kapālabhāti* is a process for the removal of phlegm, and is threefold—*vātakrama* by inhalation and exhalation; *vyūtkrama* by water drawn through the nostrils and ejected through the mouth; and *shūtkrama* the reverse process.

These are the various processes by which the body is cleansed and made pure for the *yoga* practice to follow.

### DRIDHATĀ : ĀSANA.

*Dridhatā*, or strength or firmness, the acquisition of which is the second of the above-mentioned processes, is attained by *āsana*.

*Āsana* are postures of the body. The term is generally described as modes of seating the body. But the posture is not necessarily a sitting one; for some *āsana* are done on the belly, back, hands, etc. It is said<sup>1</sup> that the *āsana* are as numerous as living beings, and that there are 8,400,000 of these; 1,600 are declared to be excellent, and out of these thirty-two are auspicious for men, which are described in detail. Two of the commonest of these are *muktapadmāsana*<sup>2</sup> ("the loosened lotus seat"), the ordinary position for worship, and *baddhapadmāsana*.<sup>3</sup> Patanjali, on the subject of *āsana*, merely points out what are good conditions, leaving each one to settle the details for himself according to his own requirements.

<sup>1</sup> Gheranda Sanghitā, Second *Upadesha*. In the Shiva Sanghitā (chap. iii., verses 84-91) eighty-four postures are mentioned, of which four are recommended—viz., *siddhāsana*, *ugrāsana*, *svastikāsana*, and *padmāsana*.

<sup>2</sup> The right foot is placed on the left thigh, the left foot on the right thigh, and the hands are crossed and placed similarly on the thighs; the chin is placed on the breast, and the gaze fixed on the tip of the nose (see also Shiva Sanghitā, chap. i., verse 52).

<sup>3</sup> The same except that the hands are passed behind the back and the right hand holds the right toe, and the left hand the left toe. By this, increased pressure is placed on the *mūlādhāra*, and the nerves are braced with the tightening of the body.

There are certain other *āsana*, which are peculiar to the Tantras, such as *munddāsana*, *chitāsana*, and *shavāsana*, in which skulls, the funeral pyre, and a corpse respectively form the seat of the *sādhaka*. These, though they may have other ritual objects, form part of the discipline for the conquest of fear and the attainment of indifference, which is the quality of a *yogī*. And so the Tantras prescribe as the scene of such rites the solitary mountain-top, the lonely empty house and river-side, and the cremation-ground. The interior cremation-ground is there where the *kāmik* body and its passions are consumed in the fire of knowledge.

#### STHIRATĀ : MUDRĀ.

*Sthiratā*, or fortitude, is acquired by the practice of the *mudrā*. The *mudrā* dealt with in works of *hathayoga* are positions of the body. They are gymnastic, health-giving, and destructive of disease, and of death,<sup>1</sup> such as the *jāladhara*<sup>2</sup> and other *mudrā*. They also preserve from injury by fire, water, or air. Bodily action and the health resulting therefrom react upon the mind, and by the union of a perfect mind and body *siddhi* is by their means attained. The Gheranda Sanghitā describes a number of *mudrā*, of which those of importance may be selected. In the celebrated *yonimudrā* the *yogī* in *siddhāsana* stops with his fingers the ears, eyes, nostrils, and mouth. He inhales *prāṇavāyu* by *kākinimudrā*, and unites it with *apāṇavāyu*. Meditating in their order upon the six *chakra*, he arouses the sleeping Kulakundalinī by the *mantra* "Hūṅg Hangsah," and raises Her to the *Sahasrāra*; then, deeming himself pervaded with the Shakti, and in blissful union (*sanggama*) with Shiva, he meditates upon himself, as by reason of

<sup>1</sup> Gheranda Sanghitā, Third Upadesha.

<sup>2</sup> *Ibid.*, verse 12.

that union Bliss itself and the Brahman.<sup>1</sup> *Ashvinīmudrā* consists of the repeated contraction and expansion of the anus for the purpose of *shodhana* or of contraction to restrain the *apāna* in *Shatchakrabheda*. *Shaktichālana* employs the latter *mudrā*, which is repeated until *vāyu* manifests in the *sushumnā*. The process is accompanied by inhalation and the union of *prāna* and *apāna* whilst in *siddhāsana*.<sup>2</sup>

#### DHAIRYA : PRATYĀHĀRA.

*Dhairya*, or steadiness, is produced by *pratyāhāra*. *Pratyāhāra* is the restraint of the senses, the freeing of the mind from all distractions, and the keeping of it under the control of the *Ātmā*. The mind is withdrawn from whatsoever direction it may tend by the dominant and directing Self. *Pratyāhāra* destroys the six sins.<sup>3</sup>

#### LĀGHAVA : PRĀNĀYĀMA.

From *prānāyāma* (q.v.) arises *lāghava* (lightness).

All beings say the *ajapā Gāyatrī*, which is the expulsion of the breath by *Hangkāra*, and its inspiration by *Sahkāra*, 21,600 times a day. Ordinarily, the breath goes forth a distance of 12 finger's breadth, but in singing, eating, walking, sleeping, coition, the distances are 16, 20, 24, 30, and 36 breadths respectively. In violent exercise these distances are exceeded, the greatest distance being 96 breadths. Where the breathing is under the normal distance, life is prolonged. Where it is above that, it is shortened. *Pūraka* is inspiration, and *rechaka* expiration. *Kumbhaka* is the retention of breath between these two movements. *Kumbhaka* is, according to the Gheranda-Sanghita of eight kinds : *sahita*, *sūryyabheda*, *ujjāyī*,

<sup>1</sup> Gheranda Sanghitā, Third Upadesha

<sup>2</sup> *Ibid.*, verses 37, 49, 82.

<sup>3</sup> *Ibid.*, Fourth Upadesha. The Sārādātīlaka defines *pratyāhāra* as *indriyānāṅg vicharatāṅg vishayeshu bilādāhāranam tebhyah pratyāhāra vidhiyate* (*pratyāhāra* is known as the forcible abstraction of the senses wandering over their objects).

*shītalī*, *bhastrikā*, *bhrāmarī*, *mūrchchhā*, and *kevalī*. *Prānāyāma* similarly varies. *Prānāyāma* is the control of the breath and other vital airs. It awakens *shakti*, frees from disease, produces detachment from the world, and bliss. It is of varying values, being the best (*uttama*) where the measure is 20 ; middling (*madhyama*) when at 16 it produces spinal tremor ; and inferior (*adhama*) when at 12 it induces perspiration. It is necessary that the *nādī* should be cleansed, for air does not enter those which are impure. The cleansing of the *nādī* (*nādī-shuddhi*) is either *samanu* or *nirmanu*—that is, with or without, the use of *vīja*. According to the first form, the *yogī* in *padmāsana* does *gurunyāsa* according to the directions of the *guru*. Meditating on “*yang*,” he does *japa* through *Idā* of the *vīja* 16 times, *kumbhaka* with *japa* of *vīja* 64 times, and then exhalation through the solar *nādī* and *japa* of *vīja* 32 times. Fire is raised from *manipūra* and united with *prithivī*. Then follows inhalation by the solar *nādī* with the *vahni vīja* 16 times, *kumbhaka* with 64 *japa* of the *vīja*, followed by exhalation through the lunar *nādī* and *japa* of the *vīja* 32 times. He then meditates on the lunar brilliance, gazing at the tip of the nose, and inhales by *Idā* with *japa* of the *vīja* “*thang*” 16 times. *Kumbhaka* is done with the *vīja vang* 64 times. He then thinks of himself as flooded by nectar, and considers that the *nādī* have been washed. He exhales by *Pingalā* with 32 *japa* of the *vīja lang*, and considers himself thereby as strengthened. He then takes his seat on a mat of *kusha* grass, a deerskin, etc., and, facing east or north, does *prānāyāma*. For its exercise there must be, in addition to *nādī shuddhi*, consideration of proper place, time, and food. Thus, the place should not be so distant as to induce anxiety, nor in an unprotected place, such as a forest, nor in a city or crowded locality, which induces distraction. The food should be pure, and of a vegetarian character. It should not be too hot or too cold, pungent, sour, salt, or bitter. Fasting, the taking of one meal a day, and the like, are prohibited. On the



contrary, the Yogī should not remain without food for more than one *yāma* (three hours). The food taken should be light and strengthening. Long walks and other violent exercise should be avoided, as also—certainly in the case of beginners—sexual intercourse. The stomach should only be half filled. Yoga should be commenced, it is said, in spring or autumn. As stated, the forms of *prāṇāyāma* vary. Thus, *sahita*, which is either with (*sagarbha*) or without (*nirgarbha*) *vīja*, is, according to the former form, as follows: The *sādhaka* meditates on Vidhi (Brahmā), who is full of *rajoguna*, red in colour, and the image of *akāra*. He inhales by *Idā* in six measures (*mātrā*). Before *kumbhaka* he does the *uddīyānabandha mudrā*. Meditating on Hari (Vishnu) as *sattvamaya* and the black *vīja ukāra*, he does *kumbhaka* with 64 *japa* of the *vīja*; then, meditating on Shiva as *īśomaya* and his white *vīja makāra*, he exhales through *Pingalā* with 32 *japa* of the *vīja*; then, inhaling by *Pingalā*, he does *kumbhaka*, and exhales by *Idā* with the same *vīja*. The process is repeated in the normal and reversed order.

#### PRATYAKSHA: DHYĀNA.

- Through *dhyāna* is gained the third quality of realization or *pratyaksha*. *Dhyāna*, or meditation, is of three kinds: (1) *sthūla*, or gross; (2) *jyotiḥ*; (3) *sūkshma*, or subtle.<sup>1</sup> In the first the form of the *Devatā* is brought before the mind. One form of *dhyāna* for this purpose is as follows: Let the *sādhaka* think of the great ocean of nectar in his heart. In the middle of that ocean is the island of gems, the shores of which are made of powdered gems. The island is clothed with a *kadamba* forest in

<sup>1</sup> *Gheraṇḍa Saṅghitā*, Sixth *Upadeśa*. It is said by Bhāskararāya, in the *Lalitā* (verse 2), that there are three forms of the *Devī* which equally partake of both the *prakāśha* and *vimarśha* aspects—viz., the physical (*sthūla*), the subtle (*sūkshma*), and the supreme (*Para*). The physical form has hands, feet, etc., the subtle consists of *mantra*, and the supreme is the *vāsanā* or, in the technical sense of the *Mantra śāstrā*, real or own.

yellow blossom. This forest is surrounded by *Mālātī*, *Champakā*, *Pārijāta*, and other fragrant trees. In the midst of the *Kadamba* forest there rises the beautiful *Kalpa* tree, laden with fresh blossom and fruit. Amidst its leaves the black bees hum and the koel birds make love. Its four branches are the four Vedas. Under the tree there is a great *mandapa* of precious stones, and within it a beautiful bed, on which let him picture to himself his *Ishtadevatā*. The *Guru* will direct him as to the form, raiment, *vāhana*, and the title of the *Devatā*. *Jyotirdhyāna* is the infusion of fire and life (*tejas*) into the form so imagined. In the *mūlādhāra* lies the snake-like *Kundalinī*. There the *jīvātmā*, as it were the tapering flame of a candle, dwells. The *sādhaka* then meditates upon the *tejomaya* Brahman, or, alternatively, between the eyebrows on *pranavātmaka*, the flame emitting its lustre.

*Sūkshmadhyāna* is meditation on *Kundalinī* with *shambhavī mudrā* after She has been roused. By this *yoga* (*vide post*) the *ātmā* is revealed (*ātmāsākshātkāra*).

#### NIRLIPTATVA : SAMĀDHI.

Lastly, through *samādhi* the quality of *nirliptatva*, or detachment, and thereafter *mukti* (liberation) is attained. *Samādhi* considered as a process is intense mental concentration, with freedom from all *sangkalpa*, and attachment to the world, and all sense of "mineness," or self-interest (*mamatā*). Considered as the result of such process it is the union of *Jīva* with the *Paramātmā*.<sup>1</sup>

#### FORMS OF SAMĀDHI YOGA.

This *samādhi yoga* is, according to the *Gheranda Sanghitā*, of six kinds :<sup>2</sup> (1) *Dhyānayogasamādhi*, attained by *shambhavī mudrā*,<sup>3</sup> in which, after meditation on the *Viṇḍu-Brahman* and realization of the *Ātmā* (*ātmapratyaksha*), the latter is resolved into the *Mahākāsha*. (2) *Nāda-*

<sup>1</sup> See Commentary on verse 51 of the *Shālchakranūṣṇana*.

<sup>2</sup> Seventh *Upadesha*.

<sup>3</sup> *Ibid.*, Third *Upadesha* (verses 65 et seq.).

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yoga, attained by *khecharī mudrā*,<sup>1</sup> in which the *frænum* of the tongue is cut, and the latter is lengthened until it reaches the space between the eyebrows, and is then introduced in a reversed position into the mouth. (3) *Rasānandayoga*, attained by *kumbhaka*,<sup>2</sup> in which the *sādhaka* in a silent place closes both ears and does *pūraka* and *kumbhaka* until he hears the word *nāda* in sounds varying in strength from that of the cricket's chirp to that of the large kettledrum. By daily practice the *anāhata* sound is heard, and the *jyotiḥ* with the *manas* therein is seen, which is ultimately dissolved in the supreme Vishnu. (4) *Layasiddhiyoga*, accomplished by the celebrated *yonimudrā* already described.<sup>3</sup> The *sādhaka*, thinking of himself as Shakti and the Paramātmā as Purusha, feels himself in union (*sāṅgama*) with Shiva, and enjoys with him the bliss which is *shringārārāsa*,<sup>4</sup> and becomes Bliss itself, or the Brahman. (5) *Bhakti Yoga*, in which meditation is made on the *Ishtadevatā* with devotion (*bhakti*) until, with tears flowing from the excess of bliss, the ecstatic condition is attained. (6) *Rājayoga*, accomplished by aid of the *manomūrchchhā kumbhaka*.<sup>5</sup> Here the *manas* detached from all worldly objects is fixed between the eyebrows in the *ājñāchakra*, and *kumbhaka* is done. By the union of the *manas* with the *ātmā*, in which the *jñāni* sees all things, *rājayogasamādhi* is attained.

### SHATCHAKRA-BHEDA.

The piercing of the six *chakra* is one of the most important subjects dealt with in the Tantras, and is part

<sup>1</sup> *Ibid.*, verses 25 *et seq.*

<sup>2</sup> *Ibid.*, Fifth *Upadesha*, verses 77 *et seq.*

<sup>3</sup> In the *Lalitā* (verse 142) the *Devī* is addressed as *Layakarī*—the cause of *laya* or mental absorption.

<sup>4</sup> *Shringāra* is the love sentiment or sexual passion and sexual union. The first of the eight or nine *rasa* (sentiments)—viz., *shringāra*, *vīra* (heroism), *karuṇa* (compassion), *adbhuta* (wondering), *hāsyā* (humour), *bhayanāka* (fear), *bibhatsa* (disgust), *raudra* (wrath) to which Manmathabhattacha, author of the *Kāvyaaprakāśha* adds *shānti*, (peace).

<sup>5</sup> *Ibid.*, Fifth *Upadesha*, verse 82.

of the practical *yoga* process of which they treat. Details of practice<sup>1</sup> can only be learnt from a *Guru*, but generally it may be said that the particular is raised to the universal life, which as *chit* is realizable only in the *sahasrāra* in the following manner: The *jīvātmā* in the subtle body, the receptacle of the five vital airs (*pañcha prāna*), mind in its three aspects of *manas*, *ahangkāra*, and *buddhi*; the five organs of action (*panchakarmendriya*) and the five organs of perception (*panchajñānendriya*) is united with the *Kulakundalinī*. The *Kandarpa* or *Kāma Vāyu* in the *mūlādhāra* a form of the *Apāna Vāyu* is given a leftward revolution and the fire which is round *Kundalinī* is kindled. By the *vīja* "Hūṅg," and the heat of the fire thus kindled, the coiled and sleeping *Kundalinī* is awakened. She who lay asleep around *svayambhu-linga*, with her coils three circles and a half closing the entrance of the *brahma-dvāra*, will, on being roused, enter that door and move upwards, united with the *jīvātmā*.

On this upward movement, *Brahmā*, *Sāvitṛī*, *Dākinī-Shakti*, the *Devas*, *vīja*, and *vṛitti*, are dissolved in the body of *Kundalinī*. The *Mahāmandala* or *prithivī* is converted into the *vīja* "Lang," and is also merged in Her body. When *Kundalinī* leaves the *mūlādhāra*, that lotus which, on the awakening of *Kundalinī* had opened and turned its flower upwards, again closes and hangs downwards. As *Kundalinī* reaches the *svādhishthāna-chakra*, that lotus opens out, and lifts its flower upwards. Upon the entrance of *Kundalinī*, *Mahāvishnu*, *Mahālakshmi*, *Sarasvatī*, *Rākinī Shakti*, *Deva*, *Mātrikās*, and *vṛitti*, *Vaikunthadhāma*, *Golaka*, and the *Deva* and *Devī* residing therein are dissolved in the body of *Kundalinī*. The *prithivī*, or "earth" *vīja* "Lang," is dissolved in *apas*, and *apas* converted into the *vīja vāṅg* remains in the body of *Kundalinī*. When the *Devi* reaches the *manipura chakra* all that is

<sup>1</sup> Fuller details are given in the Author's translation from the sanskrit of the *Shatchakranirūpana* by Pūrṇānanda Svāmī, author of the celebrated *Shāktānandataranginī*.

in the *chakra* merges in Her body. The *Varuna vīja* "vāṅg" is dissolved in fire, which remains in the body of the Devī as the *Vīja* "rāṅg." This *chakra* is called the *Brahma-granthi* (or knot of Brahma). The piercing of this *chakra* may involve considerable pain, physical disorder, and even disease. On this account the directions of an experienced *Guru* are necessary, and therefore also other modes of yoga have been recommended for those to whom they are applicable: for in such modes activity is provoked directly in the higher centre and it is not necessary that the lower *chakras* should be pierced. Kundalinī next reaches the *anāhata chakra*, where all which is therein is merged in Her. The *vīja* of *Tejas*, "rāṅg," disappears in Vayu and Vayu converted into its *vīja* "Yāṅg" merges into the body of Kundalinī. This *chakra* is known as *Vishnu-granthi* (knot of Vishnu). Kundalinī then ascends to the abode of Bhārati (or Sarasvatī) or the *vishuddha chakra*. Upon Her entrance, *Ardha-nārīshvara* Shiva, Shākinī, the sixteen vowels, *mantra*, etc., are dissolved in the body of Kundalinī. The *vīja* of *Vayu*, "yāṅg," is dissolved in *akāshā*, which itself being transformed into the *vīja* "hāṅg," is merged in the body of Kundalinī. Piercing the *lalanā chakra*, the Devī reaches the *ājñāchakra*, where Parama Shiva, Siddha-Kālī, the Deva, guna, and all else therein, are absorbed into Her body. The *vīja* of *akāsha*, "Hāṅg," is merged in the *manas chakra*, and mind itself in the body of Kundalinī. The *ājñāchakra* is known as *Rūdra-granthi* (or knot of Rūdra or Shiva). After this *chakra* has been pierced, Kundalinī of Her own motion unites with Parama Shiva. As She proceeds upwards from the two-petalled lotus, the *nirālamba purī*, *pranava*, *nāda*, etc., are merged in Her.

The Kundalinī has then in her progress upwards absorbed in herself the twenty-four *tattva* commencing with the gross elements, and then unites Herself and becomes one, with Parama Shiva. This is the *maithuna* (coition)

of the *sāttvika-pañcha-tattva*. The nectar<sup>1</sup> which flows from such union floods the *kshudrabrahmānda* or human body. It is then that the *sādhaka*, forgetful of all in this world, is immersed in ineffable bliss.

Thereafter the *sādhaka*, thinking of the *vāyu vīja* "yāṅg" as being in the left nostril, inhales through *Ida*, making *japa* of the *vīja* sixteen times. Then, closing both nostrils, he makes *japa* of the *vīja* sixty-four times. He then thinks that the black "man of sin"<sup>2</sup> (*Pāpapurusha*) in the left cavity of the abdomen is being dried up (by air), and so thinking he exhales through the right nostril *Pingalā*, making *japa* of the *vīja* thirty-two times. The *sādhaka* then meditating upon the red-coloured *vīja* "rāṅg" in the *manipura*, inhales, making sixteen *japa* of the *vīja*, and then closes the nostrils, making sixteen *japa*. While making the *japa* he thinks that the body of "the man of sin" is being burnt and reduced to ashes (by fire). He then exhales through the right nostril with thirty-two *japa*. He then meditates upon the white *chandravīja* "thāṅg." He next inhales through *Ida*, making *japa* of the *vīja* sixteen times, closes both nostrils with *japa* done sixty-four times, and exhales through *Pingalā* with thirty-two *japa*. During inhalation, holding of breath, and exhalation, he should consider that a new celestial body is being formed by the nectar (composed of all the letters of the alphabet, *mātrikā-varṇa*) dropping from the moon. In a similar way with the *vīja* "vāṅg," the formation of the body is continued, and with the *vīja* "lāṅg" it is completed and strengthened. Lastly, with the *mantra* "Sô hang," the *sādhaka* leads the *jīvātmā* into the heart. Thus *Kundalinī*, who has enjoyed Her union with *Paramashiva*, sets out on her

<sup>1</sup> In the *Chintāmanistava* attributed to *Shrī Shangkarāchāryya* it is said: "This family woman (*Kundalinī*), entering the royal road (*sushumnā*), taking rest at intervals in the secret places (*chakra*), embraces the Supreme Spouse and makes the nectar to flow (in the *sahasrāra*)."

<sup>2</sup> As to *Pāpa-purusha* see *Mahānirvāna Tantra Ullāsa*, V. (verses 98, 99).

return journey the way she came. As she passes through each of the *chakra* all that she has absorbed therefrom come out from herself and take their several places in the *chakra*.

In this manner she again reaches the *mulâdhâra*, when all that is described to be in the *chakras* (see pp. lvii-lxiii) are in the positions which they occupied before her awakening.

The *Guru's* instructions are to go above the *ājna-chakra*, but no special directions are given ; for after this *chakra* has been pierced the *sādhaka* can reach the *brahmasthāna* unaided. Below the "seventh month of Shiva" the relationship of *Guru* and *sisya* ceases. The instructions of the seventh *āmnāya* is not expressed (*aprakāśhita*).

#### SIN AND VIRTUE.

According to Christian conceptions,<sup>1</sup> sin is a violation of the personal will of, and apostasy from, God. The flesh is the source of lusts which oppose God's commands, and in this lies its positive significance for the origin of a bias of life against God. According to St. Thomas, in the original state, no longer held as the normal, the lower powers were subordinate to reason, and reason subject to God. "Original sin" is formally a "defect of original righteousness," and materially "concupiscence." As St. Paul says (Rom. vii. 8, 14), the pneumatic law, which declares war on the lusts, meets with opposition from the "law in the members." These and similar notions involve a religious and moral conscious judgment which is assumed to exist in humanity alone. Hindu notions of *pāpa* (wrong) and *puṇya* (that which is pure, holy, and right) have a wider content. The latter is accordance and working with the will of *Īshvara* (of whom the *jīva* is itself the embodiment), as manifested at any particular time in the general direction taken by the cosmic process, as the former is the contrary. The two terms are relative to the state of evolution and the surrounding cir-

<sup>1</sup> See authorities cited in Scharff Herzog Dict.

cumstances of the *jīva* to which they are applied. Thus, the impulse towards individuality which is necessary and just on the path of inclination or "going forth" (*pravritti mārga*), is wrongful as a hindrance to the attainment of unity, which is the goal of the path of return (*nivritti mārga*) where inclinations should cease. In short, what makes for progress on the one path is a hindrance on the other. The matter, when rightly understood, is not (except, perhaps, sometimes popularly) viewed from the juristic standpoint of an external Lawgiver, His commands, and those subject to it, but from that in which the exemplification of the moral law is regarded as the true and proper expression of the *jīva*'s own evolution. Morality, it has been said, is the true nature of a being. For the same reason wrong is its destruction. What the *jīva* actually does is the result of his *karma*. Further, the term *jīva*, though commonly applicable to the human embodiment of the *ātmā*, is not limited to it. Both *pāpa* and *puṇya* may therefore be manifested in beings of a lower rank than that of humanity in so far as what they (whether consciously or unconsciously) do is a hindrance to their true development. Thus, in the *Yoga Vāshishtha* it is said that even a creeping plant acquired merit by association with the holy *muni* on whose dwelling it grew. Objectively considered, sin is concisely defined as *duḥkhaśāntakam pāpam*. It is that which has been, is, and will be the cause of pain, mental or physical, in past, present, and future births. The pain as the consequence of the action done need not be immediate. Though, however, the suffering may be experienced as a result later than the action of which it is the cause, the consequence of the action is not really something separate, but a part of the action itself—namely, that part of it which belongs to the future. The six chief sins are *kāma*, *krodha*, *lobha*, *moha*, *mada*, *mātsaryya*—lust, anger, covetousness, ignorance or delusion, pride and envy.<sup>1</sup>

<sup>1</sup> This in part corresponds with the Christian classification of the "seven deadly sins": pride, covetousness, lust, anger, envy, gluttony,



All wrong is at base self-seeking, in ignorance or disregard of the unity of the Self in all creatures. Virtue (*punya*), therefore, as the contrary of sin, is that which is the cause of happiness (*sukhajanakam punya*). That happiness is produced either in this or future births, or leads to the enjoyment of heaven (*Svarga*). Virtue is that which leads towards the unity whose substance is Bliss (*ānanda*). This good *karmma* produces pleasant fruit, which, like all the results of *karmma*, is transitory. As *Shruti* says : " It is not by acts or the *pindās* offered by one's children or by wealth, but by renunciation that men have attained liberation."<sup>1</sup> It is only by escape from *karmma* through knowledge, that the *jīva* becoming one with the unchanging Absolute attains lasting rest. It is obvious that for those who obtain such release neither vice nor virtue, which are categories of phenomenal being, exist.

#### KARMMA.

*Karmma* is action, its cause, and effect. There is no uncaused action, nor action without effect. The past, the present, and the future are linked together as one whole. The *ichchhā*, *jñāna*, and *kriyā shakti* manifest in the *jīvātmā* living on the worldly plane as desire, knowledge, and action. As the *Bṛihadāranyaka Upanishad* says : " Man is verily formed of desire. As is his desire, so is his thought. As is his thought, so is his action. As is his action, so is his attainment."<sup>2</sup> These fashion the individual's *karmma*. " He who desires goes by work to the object on which his mind is set."<sup>3</sup> " As he thinks, so he becometh."<sup>4</sup> Then, as to action, " whatsoever a man sows that shall he reap." The matter is not one of punishment and reward, but of consequence, and the

and sloth, which, if deliberately persisted in, drive from the soul all state of grace.

<sup>1</sup> *Na karmmanā, na prajayā, na dhanena  
Tyāgena eke amṛitatvam ānashuh.*

<sup>2</sup> Chapter IV., iv. 5.

<sup>3</sup> *Ibid.*, 6.

<sup>4</sup> *Chhāndogya Upanishad* III, xiv. 1.

consequence of action is but a part of it. If anything is caused, its result is caused, the result being part of the original action, which continues, and is transformed into the result. The *jīvātmā* experiences happiness for his good acts and misery for his evil ones.<sup>1</sup>

*Karmma* is of three kinds—viz., *sanchita karmma*—that is, the whole vast accumulated mass of the unexhausted *karmma* of the past, whether good or bad, which has still to be worked out. This past *karmma* is the cause of the character of the succeeding births, and, as such, is called *sangskāra*, or *vāsanā*. The second form of *karmma* is *prārabdha*, or that part of the first which is ripe, and which is worked out and bears fruit in the present birth. The third is the new *karmma*, which man is continually making by his present and future actions, and is called *varṭamāna* and *āgāmī*.<sup>2</sup> The embodied soul (*jīvātmā*), whilst in the *sangskāra* or phenomenal world, is by its nature ever making present *karmma* and experiencing the past. Even the Devas themselves are subject to time and *karmma*.<sup>3</sup> By his *karmma* a *jīva* may become an Indra.<sup>4</sup>

*Karmma* is thus the invisible (*adrishta*), the product of ordained or prohibited actions capable of giving bodies. It is either good or bad, and together these are called the impurity of action (*karmma mala*). Even good action, when done with a view to its fruit, can never secure liberation. Those who think of the reward will receive benefit in the shape of that reward. Liberation is the work of Shiva-Shakti, and is gained only by *brahmajñāna*, the destruction of the will to separate life, and realization of unity with the Supreme. All accompanying action must be without thought of self. With the cessation of desire the tie which binds man to the *sangskāra* is broken.

<sup>1</sup> Mahābhārata, Shānti Parvva, cci. 23, ccxci. 12.

<sup>2</sup> Devī Bhāgavata, VI. x. 9, 12, 13, 14.

<sup>3</sup> So it is said :

Namastat karmmahyo vidhirapi na yebhyah prabhavati,  
and Yesamastajagatshrishtisthitisanghārahakarenah  
Tepi kāleshu liyante kālōhi valavattarah.

<sup>4</sup> Devī Bhāgavata IX., xxvii. 18-20.

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According to the Tantra, the *sādhana* and *āchāra* (q.v.) appropriate to an individual depends upon his *karma*. A man's tendencies, character, and temperament is moulded by his *sanchita karma*. As regards *prārabha-karma*, it is unavoidable. Nothing can be done but to work it out. Some systems prescribe the same method for men of divers tendencies. But the Tantra recognizes the force of *karma*, and moulds its method to the temperament produced by it. The needs of each vary, as also the methods which will be the best suited to each to lead them to the common goal. Thus, forms of worship which are permissible to the *vīra* are forbidden to the *pashu*. The *guru* must determine that for which the *sādhaka* is qualified (*adhikārī*).

### FOUR AIMS OF BEING.

There is but one thing which all seek—happiness—though it be of differing kinds and sought in different ways. All forms, whether sensual, intellectual, or spiritual, are from the Brahman, who is Itself the Source and Essence of all Bliss, and Bliss itself (*rasovai sah*). Though issuing from the same source—pleasure differs in its forms in being higher and lower, transitory or durable, or permanent. Those on the path of desire (*pravritti marga*) seek it through the enjoyments of this world (*bhukti*) or in the more durable, though still impermanent delights of heaven (*svarga*). He who is on the path of return (*nivritti mārga*) seeks happiness, not in the created worlds, but in everlasting union with their primal source (*mukti*) ; and thus it is said that man can never be truly happy until he seeks shelter with Brahman, which is Itself the great Bliss (*rasam hyevāyam labdhvā ānandī bhavati*).

The eternal rhythm of the Divine Breath is outwards from spirit to matter and inwards from matter to spirit. Devī as Māyā evolves the world. As Mahāmāyā She recalls it to Herself. The path of outgoing is the way of

*pravritti*; that of return *nivritti*. Each of these movements is Divine. Enjoyment (*bhukti*) and liberation (*mukti*) are each Her gifts.<sup>1</sup> And in the third chapter of the work cited it is said that of Vishnu and Shiva *mukti* only can be had, but of Devī both *bhukti* and *mukti*; and this is so in so far as the Devī is, in a peculiar sense, the source whence those material things come from which enjoyment (*bhoga*) arises. All *jīva* on their way to humanity,<sup>2</sup> and the bulk of humanity itself, is on the forward path, and rightly seeks the enjoyment which is appropriate to its stage of evolution.

The thirst for life will continue to manifest itself until the point of return is reached and the outgoing energy is exhausted. Man must, until such time, remain on the path of desire. In the hands of Devī is the noose of desire. Devī herself is both desire<sup>3</sup> and that light of knowledge which in the wise who have known enjoyment lays bare its futilities. But one cannot renounce until one has enjoyed, and so of the world-process itself it is said: that the unborn ones, the Purushas, are both subservient to Her (*prakṛiti*), and leave Her by reason of *viveka*.<sup>4</sup>

Provision is made for the worldly life which is the "outgoing" of the Supreme. And so it is said that the Tāntrika has both enjoyment (*bhukti*) and liberation (*mukti*).<sup>5</sup> But enjoyment itself is not without its law. Desire is not to be let loose without bridle.<sup>6</sup> The mental self is, as is commonly said, the charioteer of the body,

<sup>1</sup> As also Svarga (see Shāktānandataranginī (chap i.).

<sup>2</sup> Including, according to a caustic observer, the large number of men who may be more properly described as candidates for humanity.

<sup>3</sup> See Chāṇḍī, Devī is manifested in desire, etc.

<sup>4</sup> And so Shruti (Taittiriya Āraṇyaka) says:

*Ajāmekāṅ lohita-shukla-kṛishṇāṅ,  
Vahvīm prajāṁ janayantīm sarūpāṅ,  
Ajo hyeko jūshamāno' nushete  
Jahātyenāṅ bhukta-bhogāmajonyah;*

and see Sangkhya Tattva Kaumudī.

<sup>5</sup> See Chapter IV., verse 39 *post*, and Chapter I., verse 51, where the Tantras are described as the givers of both *bhukti* and *mukti*. See notes to same as to *bhoga*.

<sup>6</sup> As to *svechchhāchāra*, see notes to Chapter III., verse 96 *post*.

of which the senses are the horses. Contrary to mistaken notions on the subject, the Tantras take no exception to the ordinary rule that it is necessary not to let them run away. If one would not be swept away and lost in the mighty force which is the descent into matter, thought and action must be controlled by *Dharmma*. Hence the first three of the aims of life (*trivarga*) on the path of *pravritti* are *dharmma*, *artha*, and *kāma*.

#### DHARMMA.

*Dharmma* means that which is to be held fast or kept—law, usage, custom, religion, piety, right, equity, duty, good works, and morality. It is, in short, the eternal and immutable (*sanātana*) principles which hold together the universe in its parts and in its whole, whether organic or inorganic matter. "That which supports and holds together the peoples (of the universe) is *dharmma*." "It was declared for well-being and bringeth well-being. It upholds and preserves. Because it supports and holds together, it is called *Dharmma*. By *Dharmma* are the people upheld." It is, in short, not an artificial rule, but the principle of right living. The mark of *dharmma* and of the good is *āchāra* (good conduct), from which *dharmma* is born and fair fame is acquired here and hereafter.<sup>1</sup> The sages embraced *āchāra* as the root of all *tapas*.<sup>2</sup> *Dharmma* is not only the principle of right living, but also its application. That course of meritorious action by which man fits himself for this world, heaven, and liberation. *Dharmma* is also the result of good action—that is, the merit acquired thereby. The basis of the *sanātana dharmma* is revelation (*shruti*) as presented in the various *Shāstra*.—*Smṛiti*, *Purāna*, and *Tantra*. In the *Devī Bhāgavata*<sup>3</sup> it is said that in the *Kaliyuga* *Vishnu* in the form of *Vyāsa* divides the one *Veda* into many

<sup>1</sup> *Mahābhārata* *Shānti* Parvva (CIC. 88). *Anushāsana* Parvva, CIV.

<sup>2</sup> *Manusmṛiti* (I. 108, 110).

<sup>3</sup> I. iii. 19.

parts, with the desire to benefit men, and with the knowledge that they are short-lived and of small intelligence, and hence unable to master the whole. This *dharmma* is the first of the four leading arms (*chaturvarga*) of all being.

## KĀMA.

*Kāma* is desire, such as that for wealth, success, family, position, or other forms of happiness for self or others. It also involves the notion of the necessity for the possession of great and noble aims, desires, and ambitions, for such possession is the characteristic of greatness of soul. Desire, whether of the higher or lower kinds, must, however, be lawful, for man is subject to *dharmma*, which regulates it.

## ARTHA.

*Artha* (wealth) stands for the means by which this life may be maintained—in the lower sense, food, drink, money, house, land, and other property; and in the higher sense the means by which effect may be given to the higher desires, such as that of worship, for which *artha* may be necessary, aid given to others, and so forth. In short, it is all the necessary means by which all right desire, whether of the lower or higher kinds, may be fulfilled. As the desire must be a right desire—for man is subject to *dharmma*, which regulates them—so also must be the means sought, which are equally so governed.

This first group is known as the *trivarga*, which must be cultivated whilst man is upon the *pravritti mārga*. Unless and until there is renunciation on entrance upon the path of return, where inclination ceases (*nivritti mārga*), man must work for the ultimate goal by meritorious acts (*dharmma*), desires (*kāma*), and by the lawful means (*artha*) whereby the lawful desires which give birth to righteous acts are realized. Whilst on the *pravritti mārga* “ the *trivarga* should be equally cultivated, for he

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who is addicted to one only is despicable" (*dharmmārthakāmāḥ samameva sevyāḥ yo hyekasaktah sa jano-jagha-nyah*).<sup>1</sup>

### MOKSHA.

Of the four aims, *moksha* or *mukti* is the truly ultimate end, for the other three are ever haunted by the fear of Death the Ender.<sup>2</sup>

*Mukti* means "loosening" or liberation. It is advisable to avoid the term "salvation," as also other Christian terms, which connote different, though in a loose sense, analogous ideas. According to the Christian doctrine (soteriology), faith in Christ's Gospel and in His Church effects salvation, which is the forgiveness of sins mediated by Christ's redeeming activity, saving from judgment, and admitting to the Kingdom of God. On the other hand, *mukti* means a loosening from the bonds of the *sangsāra* (phenomenal existence), resulting in a union (of various degrees of completeness) of the embodied spirit (*jīvātmā*) or individual life with the Supreme Spirit (*paramātmā*). Liberation can be attained by spiritual knowledge (*ātmagnāna*) alone, though it is obvious that such knowledge must be preceded by, and accompanied with, and, indeed, can only be attained in the sense of actual realization, by freedom from sin and right action through adherence to *dharmma*. The idealistic system of Hinduism, which posits the ultimate reality as being in the nature of mind, rightly, in such cases, insists on what, for default of a better term, may be described as the intellectual, as opposed to the ethical, nature. Not that it fails to recognize the importance of the latter, but regards it as subsidiary and powerless of itself to achieve that extinction of the modifications of the energy of con-

<sup>1</sup> As, for instance, a householder, who spends all his time in worship to the neglect of his family and worldly estate. The *Shāstra* says, "either one thing or the other; when in the world be rightly of it; when adopting the specifically religious life, leave it"—a statement of the maxim "be thorough."

<sup>2</sup> *Vishnu Bhāgavata*, IV. xxii., 34, 35.

sciousness which constitute the supreme *mukti* known as *Kaivalya*. Such extinction cannot be effected by conduct alone, for such conduct, whether good or evil, produces *karma*, which is the source of the modifications which it is man's final aim to suppress. *Moksha* belongs to the *nīṭiritti mārga*, as the *trivarga* appertain to the *pravṛitti mārga*.

There are various degrees of *mukti*, some more perfect than the others, and it is not, as is generally supposed, one state.

There are four future states of Bliss, or *pada*, being in the nature of abodes—viz., *sālokya*, *sāmīpya*, *sārūpya*, and *sāyujya*—that is, living in the same *loka*, or region, with the Deva worshipped; being near the Deva; receiving the same form or possessing the same *aishvaryya* (Divine qualities) as the Deva, and becoming one with the Deva worshipped. The abode to which the *jīva* attains depends upon the worshipper and the nature of his worship, which may be with, or without, images, or of the Deva regarded as distinct from the worshipper, and with attributes, and so forth. The four abodes are the result of action, transitory and conditioned. *Mahānirvāṇa*, or *Kaivalya*, the real *moksha*, is the result of spiritual knowledge (*jñāna*),<sup>1</sup> and is unconditioned and permanent. Those who know the Brahman, recognizing that the worlds resulting from action are imperfect, reject them, and attain to that unconditioned Bliss which transcends them all. *Kaivalya* is the supreme state of oneness without attributes, the state in which, as the Yogasutra says, modification of the energy of consciousness is extinct, and when it is established in its own real nature.<sup>2</sup>

Liberation is attainable while the body is yet living, in which case there exists the state of *jīvanmukti* celebrated in the *Jīvanmuktigītā* of Dattātreyā. The soul, it is true,

<sup>1</sup> That is which gives *moksha*, other forms being called *viñāna*

*Mokshe dhīr jñānam anyatra  
viñānanāṅg śulpa-śāstrayoh.*

<sup>2</sup> See Bhāskararāya's Commentary on Lalitā Sahasra-nāma, shloka, 125.



is not really fettered, and any appearance to the contrary is illusory. There is, in fact, freedom, but though *moksha* is already in possession still, because of the illusion that it is not yet attained, means must be taken to remove the illusion, and the *jīva* who succeeds in this is *jīvanmukta*, though in the body, and is freed from future embodiments. The enlightened Kaula, according to the Nityanita, sees no difference between mud and sandal, friend and foe, a dwelling-house and the cremation-ground. He knows that the Brahman is all, that the Supreme soul (*paramātmā*) and the individual soul (*jīvātmā*) are one, and freed from all attachment he is *jīvanmukta*, or liberated, whilst yet living. The means whereby *mukti* is attained is the *yoga* process (*vide ante*).

#### SIDDHI.

*Siddhi* is produced by *sādhana*. The former term, which literally means "success," includes accomplishment, achievement, success, and fruition of all kinds. A person may thus gain *siddhi* in speech, *siddhi* in *mantra*, etc. A person is *siddha* also who has perfected his spiritual development. The various powers attainable—namely, *animā*, *mahimā*, *laghmā*, *garimā*, *prāpti*, *prākāmya*, *īshitva*, *vashitva*, the powers of becoming small, great, light, heavy, attaining what one wills, and the like—are known as the eight *siddhi*. The thirty-ninth chapter of the Brahmaivaivarta Purāṇa mentions eighteen kinds, but there are many others, including such minor accomplishments as *nakhadarpana siddhi* or "nail-gazing." The great *siddhi* is spiritual perfection. Even the mighty powers of the "eight *siddhi*" are known as the "lesser *siddhi*," since the greatest of all *siddhi* is full liberation (*mahānirvāṇa*) from the bonds of phenomenal life and union with the Paramātmā, which is the supreme object (*paramārtha*) to be attained through human birth.

A. A.

# TANTRA OF THE GREAT LIBERATION

## CHAPTER I

THE enchanting summit of the Lord of Mountains,<sup>1</sup> resplendent with all its various jewels, clad with many a tree and many a creeper, melodious with the song of many a bird, scented with the fragrance of all the season's flowers, most beautiful, fanned by soft, cool, and perfumed breezes, shadowed by the still shade of stately trees ;<sup>2</sup> where cool groves resound with the sweet-voiced songs of troops of Apsara,<sup>3</sup> and in the forest depths flocks of kokila<sup>4</sup> maddened with passion sing ; where (Spring)<sup>5</sup> Lord of the Seasons with his followers ever abide (the Lord of Mountains, Kailāsa) ; peopled by (troops of)<sup>6</sup>

<sup>1</sup> Mount Kailāsa, the Paradise of Shiva. Esoterically, the Sahasrāra Padma (see Tripurā-sāra, cited in Bhāskararāya's Commentary on Lalitā-sahasra-nāma, v. 17).

<sup>2</sup> Literally ; covered by the shadows of great trees, the shadows of which are motionless : that is, the trees are so great and so close to one another that there is perpetual shade.

<sup>3</sup> Beautiful and voluptuous Deva-yoni (*vide post*) of Indra's heaven, wives of the Gandharvas, produced at the churning of the ocean.

<sup>4</sup> Or Koel, the black or Indian cuckoo (*Cuculus Indicus*).

<sup>5</sup> Vasanta, whose followers are the Koel bird (*supra*), the vernal breeze, the black bee, etc. (see Raghuvangsha of Kālidāsa, chap. ix, verses 24 *et seq.*).

<sup>6</sup> Hence the Mountain Kailāsa—the residence of Shiva—is called Gana-parvata (frequented by troops), because peopled and surrounded by enormous hosts of attendant Spirits and Deva-yoni (deva eva yonih—nidāna-bhūtaḥ—yasya), who are, according to the definition of the Amara-kosha, Vidyādhara, Apsarā, Yaksha, Rakshas, Gandharva, Kinnara, Pishācha, Guhyaka, Siddha, and Bhūta (see Introduction).

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Siddha,<sup>1</sup> Chāraṇa,<sup>2</sup> Gandharva,<sup>3</sup> and Gāṇapatya<sup>4</sup> (1-5). It was there that Pārvaṭī,<sup>5</sup> finding Shiva, Her gracious Lord, in mood serene, with obeisance bent low and for the benefit of all the worlds questioned Him, the Silent Deva,<sup>6</sup> Lord of all things movable and immovable,<sup>7</sup> the ever Beneficent and ever Blissful One, the nectar of Whose mercy abounds as a great ocean, Whose very essence is the Pure Sattva Guṇa,<sup>8</sup> He Who is white as camphor and the Jasmine flower,<sup>9</sup> the Omni-

<sup>1</sup> Beneficent Deva-yoni of great purity, possessing the eight magical powers (Siddhi), inhabiting, according to some, the Bhuvan-loka. To them (according to the Gāyatrī Tantra, chap. x.) Ganesha first preached the Tantras after he himself had received them from the mouth of Shiva.

<sup>2</sup> Celestial dancers, singers, and bards or panegyrists of the Devas.

<sup>3</sup> Deva-yoni, who, according to the Vishnu Purāṇa, were sons of Brahmā, "born imbibing melody"; celestial musicians and choristers, who play and sing at the banquets of the Devas, belonging, together with the Apsarā—their wives—to Indra's heaven.

<sup>4</sup> Worshipers and followers of Ganesha, one of whose names is Gana-pati.

<sup>5</sup> Spouse, or Shakti, of Shiva, so called as being the Daughter of Parvata, the Mountain (Himavat, Himālaya, that which has, or is, the abode of snow). Hence She is called Gīri-jā, Gīri-sutā, Haimavatī.

<sup>6</sup> Because then observing the vow of silence (Mauna-vrata).

<sup>7</sup> The organic and inorganic world.

<sup>8</sup> Shuddha-sattva-maya—that is, whose very being is the first of the three Guṇa or qualities in things, Sattva, Rajas, and Tamas. And so Shiva is stated to be Sāttvika. According, however, to the Vaiṣṇavite Shrimad-bhāgavata, the One Being endowed with all these qualities for the creation, preservation, and destruction of the world shows Himself in the first as Hari (Vishnu), in the second as Virinchi (Brahmā), and in the third as Hara (Shiva), and discountenances the worship of the two latter "with condition," on account of the excess of the qualities of passion and darkness in these Deities (chap. ii., verse 23). Where, however, they are worshipped "without condition," they are so worshipped as manifestations of the Supreme Lord. Here, however, Shiva is referred to as the Supreme Lord, in His sattva aspect, called Sadāshiva, the Cause of release, the Conferrer of blessing (Anugrahada), the ever Blissful One (*vide post*), and (later) Jñāna-maya. Shiva, in His sāttvika quality, is also called Mṛida (Happiness) in the Mahimna-stava. He has other aspects (see *post*), and it is these to which the Shrimad-bhāgavata refers.

<sup>9</sup> Kunda (*Jasminum multiflorum* or *pubescens*). Similar descriptions of the Deva to that which follows are found in almost all the Tantras,

present One, Whose raiment is space<sup>1</sup> itself, Lord of the poor and the beloved Master of all yogi,<sup>2</sup> Whose coiled and matted hair<sup>3</sup> is wet with the spray of Gangā<sup>4</sup> and (of Whose naked body) ashes are the adornment<sup>5</sup> only ; the passionless One,<sup>6</sup> Whose neck is garlanded with snakes and skulls of men, the three-eyed One,<sup>7</sup> Lord of

as in *Sārādā-tilaka* (chap. xviii.). The *Nibandha Tantra* exceptionally describes Him of a vermilion colour (*sindūra-varṇa*) : " I salute Īśha, gem-crowned, Whose head-ornament is the shining beauty of the Moon, with smiling lotus-face, from Whose forehead an eye looks forth ; Whose body is beautified by bright ornament ; Who, holding a trident and *taṅka*, places the palm of His hand on the high and rounded breast of His Beloved (Spouse), Who Herself places one hand on His left thigh and holds a red night-lotus (*Kuvalaya*) in the other." The night lotus, " the wife of the moon," is also generally white.

<sup>1</sup> Exoterically, he is represented naked as the Yogis are. In the esoteric sense he is *Digambara*, or " clothed with space," in the sense that He is Omnipresent. The infinity of space or the points of the compass clothe Him.

<sup>2</sup> Ascetic followers of, and adepts in, the yoga doctrine (see Introduction). Shiva, by his great austerities, is the Lord and Exemplar of all ascetics.

<sup>3</sup> *Jaṭā*, as worn by ascetics in serpentine coils (*Jaṭājūta*).

<sup>4</sup> Hence He is called *Gangā-dhara*. When the Ganges descended from heaven He intercepted it by His head, so that the earth might not be crushed by the weight of the falling stream. It is said that the Ganges was first held in the water-jar (*Kamandalu*) of *Brahmā*, then in the hair of Shiva, and lastly in the body of *Jahnu*, whence it is called the *Jāhnavī* (see *Shangkarāchārya's Gangāśhtakam*).

<sup>5</sup> *Vibhūti-bhūṣita*, which *Bhārati* translates as in text, but, as pointed out (ed. *Bhakta*), *Vibhūti* may here also refer to the eight *siddhi* which Shiva possesses. *Vibhūti* is also halo or aura.

<sup>6</sup> *Shānta* (the tranquil) and *Atīta* (the transcendent), two of the thirty-six principles of *Shaivāgama*, are differing aspects of Shiva. As *Shruti* says : " This fire is verily *Rudra* Himself ; of Him there are two bodies, one fierce and the other gentle " (*Taittirīya Saṅghitā*, 5-7-3).

<sup>7</sup> *Tri-lochana*, one eye (symbolically the inner eye of wisdom) being in the forehead. From this eye flashed the light which consumed the body of the God of Love—*Kāma-deva*—and at the expiration of a *Kalpa* the *Devas*. According to *Arrian*, the Indian *Bacchus* (*Bhaga*, or *Shiva*) was called *Thriambus*, possibly a corruption of *Tryambaka*, " three-eyed." The *Devī* is called *Tryambakī*, because She is the Mother of the Three—*Brahmā*, *Viṣṇu*, and *Rudra*. And this also is the esoteric meaning of *Tryambaka* as applied to Shiva, the " Father of the Three " (see the *Mṛityunjaya-mantra*, chap. v., 210).

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the three worlds,<sup>1</sup> with one hand wielding the trident and with the other bestowing blessings ; easily appeased, Whose very substance is unconditioned Knowledge ;<sup>2</sup> the Bestower of eternal emancipation, the Ever-existent, Fearless, Changeless, Stainless,<sup>3</sup> One without defect, the Benefactor of all, and the Deva of all Devas (5-10).

Shrī Pārvatī said :

O Deva of the Devas, Lord of the world, Jewel of Mercy, my Husband, Thou art my Lord, on Whom I am ever dependent and to Whom I am ever obedient. Nor can I say ought without Thy word. If Thou hast affection for me, I crave to lay before Thee that which passeth in my mind. Who else but Thee, O Great Lord,<sup>4</sup> in the three worlds is able to solve these doubts of mine, Thou Who knowest all and all the Scriptures (11-13).

Shrī Sadāshiva<sup>5</sup> said :

What is that Thou sayest, O Thou Great Wise One<sup>6</sup> and Beloved of My heart, I will tell Thee anything, be it ever so bound in mystery, even that which should not be spoken of before Gaṇeśha<sup>7</sup> and Skanda<sup>8</sup> Commander

<sup>1</sup> Tri-loka (see Introduction).

<sup>2</sup> Jñāna-maya, as in the body of the Haṅsa-pīṭha in the Sahasrāra, on which the feet of the Guru (Guru-pādukā) rest.

<sup>3</sup> Niranjana (Anjana = Collyrium), which, however, Hariharānanda Bhāratī translates as "incomprehensible to the ignorant." The Shabda-kalpa-drūma gives the definition as Nirgatam anjanam iva ajnānam yatra (one from whom ignorance has been driven out). The term may mean "the perfect Knower."

<sup>4</sup> Maheshvara, or Great Lord, Whose quality is the supreme individuality as explained in the Vishva-sharīra chapter of the Virūpākṣa-panchāshikā ; lordship, activity, independence, consciousness itself.

<sup>5</sup> Sadāshiva ; Shiva, in whom the superlative sattvaguna predominates, is the Vindu and Nāda of the thirty-six Tattvas of Shaivāgama, one of the five Mahā-preta Whose vīja is "Hsau," spoken of in the Rudra-yāmala Tantra. It is Shiva, "the Ever-Auspicious," who here speaks, voluntarily assuming form for the benefit of His devotees (see also verse 8 of Ānanda-lahari of Shāṅkarāchārya, and verses 42-43 of Sureshvarāchārya's Mānasollāsa, and Bhāskara-rāya, Commentary on Lalitā-sahasra-nāma, v. 174).

<sup>6</sup> Mahā-prājñe.

<sup>7</sup> and <sup>8</sup> Both sons of Shiva, the first being the elephant-headed Deva.

of the Hosts of Heaven. What is there in all the three worlds which should be concealed from Thee? For Thou, O Devi, art My very Self. There is no difference between Me and Thee.<sup>1</sup> Thou too art omnipresent. What is it then that Thou knowest not that Thou questionest like unto one who knoweth nothing (14-16).

The pure<sup>2</sup> Pārvatī, gladdened at hearing the words of the Deva, bending low made obeisance and thus questioned Shangkara.<sup>3</sup>

Shrī Ādyā<sup>4</sup> said :

O Bhagavan !<sup>5</sup> Lord of all, Greatest among those who

(for dhyāna, see Mantra-mahodadhi, chap. ii.), who—according to the Gāyatrī Tantra (chap. x.)—wrote down the Tantras at the dictation of Shiva ; and the second Kumāra, or Kārttikeya, the War God and Leader of the celestial army, who was begotten by Shiva at the request of the Devas to destroy the Demon Tāḍakāsura, and so called because brought up by the six celestial Kṛttikās. In begetting Kārttikeya, Pārvatī was unable to retain Shiva's seed, which was then thrown into Fire (hence called Kaumāra-tejaḥ, see p. 129, note 3), Who, unable to keep it, threw it into Gangā, who in turn threw it into a reed-forest, where Kārttikeya was born. Hence he is called " Reed-born " (Shara-janmā) ; and because he shamed Kāma-deva by his beauty, he is called Kumāra (see Matsya Purāna).

<sup>1</sup> Mama rūpāsi devi tvam na bhedo'sti tvayā mama : for in their ultimate ground both Puruṣa and Shakti are one. Thus in the Sanat-kumāra Sam., speaking of devotion to Pārvatī, it is said : " Janārdana (Viṣṇu) is thus in the form of Devī as well as in His own form, for the husband and wife, being one, the Only One is worshipped as two."

<sup>2</sup> Sādhvī, fem. of sādhu, good, virtuous, pure. The Devī-bhāgavata Purāna says : " Thou art praised as Sādhvī (the virtuous One) on account of unequalled fidelity (to Thy Lord)." Also Lalitā-sahasra-nāma, v. 43, where the Commentator Bhāskara-rāya cites the Āchārya (Saundaryya-laharī, 96) : " How many poets share the wife of Brahmā ? Cannot every one by means of wealth become the lord of Shrī (wife of Viṣṇu) ? But, O Virtuous One (sādhvī) ! First among faithful women, Your breasts are untouched save by Mahā-deva, and not even by the paste of kuruvaka " (made of the leaves of the red amaranth, and used to redden the cheeks, breasts, palms, and soles of Indian women).

<sup>3</sup> Shiva the " blissgiver " is as Hara the creator ; as Shangkara, protector, and as Rudra, destroyer.

<sup>4</sup> Pārvatī, so called as being the Ādyā, or Primordial Shakti, or Power of the Deva manifesting as His Spouse.

<sup>5</sup> Bhagavan—that is, one possessed of the six aishvaryya : Shrī

## 6 TANTRA OF THE GREAT LIBERATION

are versed in Dharmma,<sup>1</sup> Thou in former ages in Thy mercy didst through Brahmā<sup>2</sup> reveal the four Vedas<sup>3</sup> which are the propagators of all dharmma<sup>4</sup> and which ordain the rules of life for all the varying castes<sup>5</sup> of men and for the different stages<sup>6</sup> of their lives (18-19). In the First Age,<sup>7</sup> men by the practice of yoga<sup>8</sup> and yajna<sup>9</sup> prescribed by Thee were virtuous and pleasing to Devas and Pitris<sup>10</sup> (20). By the study

(auspiciousness), Vīrya (power), Jñāna (wisdom), Vairāgya (dispassion), Kīrti (glory), and Māhātmya (greatness) (see Wilson's *Vishnu Purāna*, vol. v., p. 212). All these are in the Devī, Who is hence called Bhagavati (see *Devī-bhāgavata Purāna*, Shakti-rahasya, Bhāskara-rāya, *loc. cit.*, v. 65).

<sup>1</sup> See Introduction.

<sup>2</sup> The Sacred Scripture of the Hindus communicated by the Supreme to, and revealed by, Brahmā, called in the *Shrimad-bhāgavata* "the Primeval Poet." Shruti says: "I, being desirous of salvation, have taken refuge with Him Who created Brahmā and gave Him the Vedas." The *Shrimad-bhāgavata* says: "Let the sage be pleased with Me, Who am the remembrancer of the sublime Shruti unto the mind of Aja (Brahmā), Who sent Brahmā, from Whose mouth issued the Word (Sarasvati), which is His likeness" (Book II., chap. iv., verse 22). In the text Shiva is thus spoken of as the Supreme. The Veda is Brahman. Brahmā was not its Author, but Publisher (Brihannila Tantra, chap. iv.). It came out of Brahman as His breathing (Yāmala Tantra).

<sup>3</sup> *Rigveda*, *Yajurveda*, *Sāmaveda*, and *Atharvaveda*, which are the breath of Brahman (*Brihadāranyaka Upanishad*, chap. xi., 1, 4, v. 10).

<sup>4</sup> See Introduction.

<sup>5</sup> Varna (see *ibid.*).

<sup>6</sup> See *ibid.*

<sup>7</sup> *Krita*, or Satya Yuga. This and the following verses deal with the characteristics of the different Yugas, or Ages, as to which see Introduction.

<sup>8</sup> See Introduction. Yoga is defined in *Ullāsa* xiv., verse 123, as the union of the being and the Supreme Soul (*Jīvātmanor aikyam*). Cf. *Patanjali*—Yogaḥ chitta-vṛitti-nirodhaḥ (see Introduction).

<sup>9</sup> See Introduction.

<sup>10</sup> Mean the human Ancestors, generally up to the seventh generation, to whom *pinda* and water are offered, and whose food is *svadhā*; and then the lunar Ancestors of the human race. From Brahmā, the first Pitā, issued Marīchi, Atri, Angiras, Pulastya, Pulaha, Kratu, Prachetas, the mental sons, and thence the Agnisṅvāttā, Saumnyāḥ, Havisṅmantāḥ, Ushṅmapāḥ, Ājyapāḥ (see Introduction).

of the Vedas, dhyāna and tapas,<sup>1</sup> and the conquest of the senses, by acts of mercy and charity men were of exceeding power and courage, strength and vigour, adherents of the true Dharmma,<sup>2</sup> wise and truthful and of firm resolve, and, mortals though they were, they were yet like Devas and went to the abode of the Devas (21, 22). Kings then were faithful to their engagements and were ever concerned with the protection of their people, upon whose wives they were wont to look as if upon their mothers, and whose children they regarded as their very own (23). The people, too, did then look upon a neighbour's property as if it were mere lumps of clay, and, with devotion to their Dharmma,<sup>2</sup> kept to the path of righteousness (24). There were then no liars, none who were selfish, thievish, malicious, foolish, none who were evil-minded, envious, wrathful, gluttonous, or lustful, but all were good of heart and of ever blissful mind. Land then yielded in plenty all kinds of grain, clouds showered seasonable rains, cows gave abundant milk, and trees were weighted with fruits (25-27). No untimely death there was, nor famine nor sickness. Men were ever cheerful, prosperous, and healthy, and endowed with all qualities of beauty and brilliance. Women were chaste and devoted to their husbands. Brāhmanas, Kshatriyas, Vaishyas, and Shūdras<sup>3</sup> kept to and followed the customs, Dharmma,<sup>4</sup> yajna,<sup>5</sup> of their respective castes, and attained the final liberation (28-29).

After the Krita<sup>6</sup> Age had passed away Thou didst in the Tretā Age<sup>7</sup> perceive Dharmma to be in disorder, and that men were no longer able by Vedic rites to accomplish their desires. For men, through

<sup>1</sup> Meditation and austerities (see Introduction).

<sup>2</sup> See Introduction.

<sup>3</sup> The four varnas, or castes (see Introduction).

<sup>4</sup> See Introduction. <sup>5</sup> See *ibid.*

<sup>6</sup> The First, or Satya Yuga (see Introduction).

<sup>7</sup> The Second Age (see Introduction).



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their anxiety and perplexity, were unable to perform these rites in which much trouble had to be overcome, and for which much preparation had to be made.<sup>1</sup> In constant distress of mind they were neither able to perform nor yet were willing to abandon the rites.

Having observed this, Thou didst make known on earth the Scripture in the form of *Smṛiti*,<sup>2</sup> which explains the meaning of the Vedas, and thus delivered from sin, which is cause of all pain, sorrow, and sickness, men too feeble for the practice of *tapas*<sup>3</sup> and the study of the Vedas. For men in this terrible ocean of the world,<sup>4</sup> who is there but Thee to be their Cherisher, Protector, Saviour, their fatherly Benefactor, and Lord? (30-33).

Then, in the *Dvāpara* Age,<sup>5</sup> when men abandoned the good works prescribed in the *Smṛitis*, and were deprived of one half of *Dharmma*<sup>6</sup> and were afflicted by ills of mind and body, they were yet again saved by Thee, through the instructions of the *Sanghitā*<sup>7</sup> and other religious lore (34-36).

Now the sinful *Kali* Age<sup>8</sup> is upon them, when *Dharmma*<sup>9</sup> is destroyed, an Age full of evil customs and deceit. Men pursue evil ways. The Vedas have lost their power, the *Smṛitis* are forgotten, and many

<sup>1</sup> *E.g.*, Austerities which accompany the singing of the *Sāmaveda* and the *Soma-yajna*—the *krichchhra-prāyashchitta*, the *ati-krichchhra-prayashchitta*, and the *krichchhra-krichchhra*, and the like (see Introduction).

<sup>2</sup> See Introduction.

<sup>3</sup> *Ibid.* and *ante*.

<sup>4</sup> *Ghōra-saṅgāsāra-sāgara*—that is, the world is an ocean, in the waters of which are things of terror and evil, causing sorrow and pain. For a safe crossing there is need of the guidance of the Lord, and so in the *Stotra* in chap. iii., verse 63, He is called the "Vessel of Safety in the Ocean of Being."

<sup>5</sup> As to the Third, or *Dvāpara* Yuga, see Introduction.

<sup>6</sup> That is, had but one-half of the religious merit of the First Age.

<sup>7</sup> See Introduction.

<sup>8</sup> As to the Fourth, or *Kali* Age, see Introduction.

<sup>9</sup> See Introduction.

of the Purānas,<sup>1</sup> which contain stories<sup>2</sup> of the past, and show the many ways (which lead to liberation), will, O Lord ! be destroyed. Men will become averse from religious rites, without restraint, maddened with pride, ever given over to sinful acts, lustful, gluttonous, cruel, heartless, harsh of speech, deceitful, short-lived, poverty-stricken, harassed by sickness and sorrow, ugly, feeble, low, stupid, mean, and addicted to mean habits, companions of the base, thievish, calumnious, malicious, quarrelsome, depraved, cowards, and ever-ailing,<sup>3</sup> devoid of all sense of shame and sin and of fear to seduce the wives of others. Vipras will live like the Shūdras,<sup>4</sup> and whilst neglecting their own Sandhyā<sup>5</sup> will yet officiate at the sacrifices of the low.<sup>6</sup> They will be greedy, given over to wicked and sinful acts, liars, insolent, ignorant, deceitful, mere hangers-on of others, the sellers of their daughters,<sup>7</sup> degraded, averse to all tapas and vrata. They will be heretics, impostors, and think themselves wise. They

<sup>1</sup> Sacred Books of the Hindus (see Introduction).

<sup>2</sup> Itihāsa (histories).

<sup>3</sup> In Shrimad-bhāgavata (chap. i., verse 10) it is said : " Verily, O Righteousness, in the Kali Age men are generally short-lived, indolent, of short understanding, unfortunate, and afflicted." On which Vishva-nātha Chakravarttin's gloss is : " Men in this age are generally short-lived, yet, if they live a little longer, they care not to know about the Supreme Being. Where persons are somewhat active in this respect, yet they are very short of understanding, and therefore unable to understand the nature of the Supreme Being. Even if they be intelligent and endeavour to understand such things, they are unfortunate, and fail to secure the company of righteous men ; and even if they do they are subject to disease, pain, and sorrow " (ed. Mahendra-nāth Chatterjee, p. 34).

<sup>4</sup> The lowest caste. Vipras are Brāhmanas. (*Veda-pāthāt bhaved viprah.*)

<sup>5</sup> Sandhyā-Vandana, for Sandhyā is also a Devī. The prayers said thrice daily by the Brāhmana (see Introduction).

<sup>6</sup> A-yājya, literally persons for whom religious rites cannot be performed, and incompetent to employ a Brāhmana, such as Bāgdis, Chāmārs, etc. A superior Brāhmana will not perform sacrifices in their houses. Degraded (patita) Brāhmanas do so.

<sup>7</sup> That is, demanding money for giving their daughters (or sons) in marriage.

will be without faith or devotion, and will do japa<sup>1</sup> and pūjā<sup>2</sup> with no other end than to dupe the people. They will eat unclean food and follow evil customs, they will serve and eat the food of the Shūdras and lust after low women,<sup>3</sup> and will be wicked and ready to barter for money even their own wives to the low. In short, the only sign that they are Brāhmaṇas will be the thread<sup>4</sup> they wear. Observing no rule in eating or drinking or in other matters, scoffing at the Dharmma Scriptures, no thought of pious speech ever so much as entering their minds, they will be but bent upon the injury of the good (37-50).

By Thee also have been composed for the good and liberation of men the Tantras, a mass of Āgamas and Nigamas,<sup>5</sup> which bestow both enjoyment and liberation,<sup>6</sup> containing Mantras<sup>7</sup> and Yantras<sup>8</sup> and rules as to the sādhana<sup>9</sup> of both Devīs and Devas. By Thee, too, have been described many forms of Nyāsa,<sup>10</sup> such as those called *sriśktī*, *sṭhiti* (and *sanghāra*).<sup>11</sup> By Thee, again, have

<sup>1</sup> and <sup>2</sup> Recitation of Mantra and worship (see Introduction).

<sup>3</sup> *Brishālī-rati-kāmukāh*: a *brishālī* is a low Shūdra woman, with usually strong animal passions.

<sup>4</sup> That is, the Yajna-sūtra, or sacrificial thread. *Brāhmaṇya-chihnam etāvat kevalam sūtra-dhāraṇam*.

<sup>5</sup> See Introduction to author's edition of the "Tantra-tattva." The Agama is that form of Tantra in which Shiva is the Guru and the Devī the *Shiṣya* (disciple), whilst in the Nigama the converse is the case.

<sup>6</sup> *Bhukti-mukti-karāṇi cha*. Bhoga, or enjoyment, is of five kinds : pleasant sound (*śabda*), pleasure of touch (*spārsha*), the sight of beautiful things (*rūpa*), the pleasure arising from the faculties of taste (*rasa*), and smell (*gandha*). The Tantra gives both enjoyment and liberation.

<sup>7</sup> See Introduction.

<sup>8</sup> Diagrams used for worship, as to which see Introduction. Kautlā-vāli Tantra says :

"Yantram mantra-mayam proktam, mantrātmā devataiva hi,  
Dehātmanor yathā bhedo, yantra-devatayos tathā."

<sup>9</sup> See Introduction.

<sup>10</sup> A rite, as to which see *ibid*.

<sup>11</sup> *Antar-mātrikā* Nyāsa, which consists in mentally placing the *Mātrikās* in the six chakras, is called *sṭhiti* (existence, maintenance)

been described the various seated positions<sup>1</sup> (of yoga), such as that of the "tied"<sup>2</sup> and "loosened" lotus;<sup>3</sup> the Pashu, Vīra, and Divya classes of men,<sup>4</sup> as also the Devatā, who gives success in the use of each of the mantras (50-52). And yet again it is Thou Who hast made known in a thousand ways rites relating to the worship with woman,<sup>5</sup> and the rites which are done with the use of skulls,<sup>6</sup> a corpse,<sup>7</sup> or when seated on a funeral pyre<sup>8</sup> (53). By Thee, too, have been forbidden both pashu-bhāva and divya-bhāva.<sup>9</sup> If in this Age the pashu-bhāva cannot exist, how can there be divya-bhāva? (54). For the pashu must with his own hand<sup>10</sup> collect leaves, flowers, fruits, and

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Nyāsa. Vāhya-mātrikā Nyāsa is of two kinds—the external placing by voice and hand of the letters of the alphabet from Ā to Kṣha, which is called *Srishti* (creation) Nyāsa; and the placing of letters in the reverse order from Kṣha to Ā, is called *Sanghāra* (destruction), *Mātrikā*.

<sup>1</sup> Āsana are positions in yoga practice, as to which see Introduction.

<sup>2</sup> Baddha-padmāsana (see Introduction).

<sup>3</sup> Mukta-padmāsana (see Introduction).

<sup>4</sup> This refers to the three characteristic dispositions of men—pashu-bhāva, vīra-bhāva, divya-bhāva—as to which see Introduction.

<sup>5</sup> Latā-sādhana, the fifth tattva. Latā, which literally means creeper, is a Tāntrika term for woman, who is thus thought of embracing man as the creeper clings to a tree. And so the Yoga-Vāishītha describes (Nīrvāna Prakaraṇa, chap. xviii.) Gaurī, the half of the body (Ardhāṅgī) of Shiva, "embracing Him as the Mādhavī creeper clasps the young Āmra-tree with Her bosom like a cluster of blossom, and her eyes resembling the lines of black bees fluttering in the summer sky." In "Shakuntalā" the Mādhavī is described as married to the sahakāra (mango-tree).

<sup>6</sup> Munda-sādhana, one of the Tāntrika āsana (see Introduction).

<sup>7</sup> Shavāsana. This is another Tāntrika āsana (see Introduction).

<sup>8</sup> Chitāroha, a Tāntrika āsana, as to which see Introduction.

<sup>9</sup> Pashu-bhāva-divya-bhāvau svayam eva nivāritau. As to these dispositions, see Introduction, *sub voce*, "The three temperaments." For the apparent meaning of this passage *vide ibid.*

<sup>10</sup> In Smārta worship, or that prescribed by Smṛiti, the worshipper (or his wife) must with his own hand collect the materials for his worship, and with his own hand cook his food, which he dedicates to the Deity. The meaning of the text is that in this Age this is impossible or difficult.

water, and should not look at a Shūdra<sup>1</sup> or even think of a woman<sup>2</sup> (55). On the other hand, the Divya is all but a Deva, ever pure of heart, and to whom all opposites are alike,<sup>3</sup> free from attachment to worldly things, the same to all creatures and forgiving (56). How can men with the taint of this Age upon them, who are ever of restless mind, prone to sleep and sloth, attain to purity of disposition? (57). By Thee, too, have been spoken the rites of Vīra-sādhana,<sup>4</sup> relating to the Pancha-tattva<sup>5</sup>—namely, wine,<sup>6</sup> meat,<sup>7</sup> fish,<sup>8</sup> parched grain,<sup>9</sup> and sexual union of man and woman<sup>10</sup> (58-59). But since the men of the Kali Age are full of greed, lust, gluttony, they will on that account neglect sādhana<sup>11</sup> and will fall into sin, and having drunk much wine for the sake of the pleasure of the senses, will become mad with intoxication, and bereft of all notion of right and wrong<sup>12</sup> (61). Some will

<sup>1</sup> The follower of Smṛiti (Pashu) should not at worship see the face of a Shūdra, and should endeavour to avoid doing so at any time.

<sup>2</sup> See Introduction on the "Pancha-tattva."

<sup>3</sup> Dvandvātita, beyond all contraries. He to whom heat and cold, pain and pleasure, etc., are the same.

<sup>4</sup> Sādhana of Vīra-bhāva, practised by Vāmāchāris and Kaulas.

<sup>5</sup> Next described (see Introduction).

<sup>6</sup> Madya (see Introduction). This Tantra substitutes in certain cases Madhu-traya (see Ullāsa viii., vv. 172-173).

<sup>7</sup> Māṅsa (*vide ibid.*).

<sup>8</sup> Matsya (*vide ibid.*).

<sup>9</sup> Mudrā (see Introduction), which has been defined as follows: Devānām moda-dā mudrā, tasmāt tāṅ yatnatasharet; and see chap. ii. of Nirvāṇa Tantra.

<sup>10</sup> Maithuna. Vv. 172 and 173 of Ullāsa viii., however, state that, owing to the limited intelligence and lust of the men of the Kali Age, they cannot recognize women to be manifestations of Shakti, and for them, therefore, the worship of the feet only of the Devī is prescribed, just as Madhu-traya is substituted in lieu of wine (see Introduction). In the sāttvika sādhana, this and the preceding terms have another and esoteric meaning (see Introduction).

<sup>11</sup> See Introduction.

<sup>12</sup> Kali-jāh mānavā lubdhāh shishnodara-parāyanāh:

lobhāt tatra patishyanti, na karishyanti sādhanam.

Indriyānām sukhārthāya pītvā cha bahulam madhu,

bhaviṣhyanti madonmattā hitāhita-vivarjitāh.

That is, owing to the lusts of men of this Age, the latter are likely to

violate the wives of others, others will become rogues, and some, in the indiscriminating rage of lust, will go (whoever she be)<sup>1</sup> with any woman (62). Over eating and drinking will disease many and deprive them of strength and sense. Disordered by madness, they will meet death, falling into lakes, pits, or in impenetrable forests, or from hills or house-tops (63-64). While some will be as mute as corpses, others will be for ever on the chatter, and yet others will quarrel with their kinsmen and elders. They will be evil-doers, cruel, and the destroyers of Dharmma<sup>2</sup> (65-66). I fear, O Lord! that even that which Thou hast ordained for the good of men will through them turn out for evil<sup>3</sup> (67). O Lord of the World! who will practise Yoga<sup>4</sup> or Nyāsa,<sup>5</sup> who will sing the hymns and draw the Yantra<sup>6</sup> and make Purashcharana<sup>7</sup>? (68). Under the influences of the Kali Age man will of his nature become indeed wicked and bound to all manner of sin (69). Say, O Lord of all the distressed!<sup>8</sup> in Thy mercy how without great pains men may obtain longevity, health, and energy, increase of strength and courage, learning, intelligence, and happiness; and how they may become great in strength and valour, pure of heart, obedient to parents, not seeking the love of others' wives, but devoted to their own, mindful of the good of their

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partake of the Pancha-tattva (wine, meat, etc.) rather for the mere gratification of the senses than in the manner and for the object for which they were prescribed.

<sup>1</sup> Indicative of incest.

<sup>2</sup> See Introduction.

<sup>3</sup> Hitāya yāni karmāni kathitāni tvayā Prabho!

Manye tāni mahādeva viparītāni mānave.

In the event a true prophecy.

<sup>4</sup> Yoga (see Introduction).

<sup>5</sup> Nyāsa (see *ibid.*).

<sup>6</sup> Diagrams (see *ibid.*).

<sup>7</sup> Purashcharana is the repetition, a specific number of times and under specific conditions, of Mantras (see Introduction).

<sup>8</sup> Dinesha, an epithet of Shiva.

neighbour, reverent to the Devas and to their gurus,<sup>1</sup> cherishers of their children and kinsmen (70-72), possessing the knowledge of the Brahman,<sup>2</sup> learned in the lore of, and ever meditating on, the Brahman. Say, O Lord ! for the good of the world, what men should or should not do according to their different castes<sup>3</sup> and stages of life.<sup>4</sup> For who but Thee is their Protector in all the three worlds ? (73-74).

End of the First Joyful Message,<sup>5</sup> entitled "Questions relating to the Liberation of Beings."

<sup>1</sup> Spiritual teachers.

<sup>2</sup> The Supreme.

<sup>3</sup> Varna (see Introduction).

<sup>4</sup> Āshrama (*vide ibid.*)

<sup>5</sup> Or Chapter (Ullāsa).

## CHAPTER II

HAVING heard the words of the Devī, Shangkara,<sup>1</sup> Bestower of happiness on the world, great Ocean of mercy, thus of the truth of things spoke.<sup>1</sup>

Sadāshiva<sup>1</sup> said :

O Exalted and Holy One !<sup>2</sup> Benefactress of the universe, well has it been asked by Thee. By none has such an auspicious question been asked aforetime (2). Worthy of all thanks art Thou, Who knoweth all good, Benefactress of all born in this age,<sup>3</sup> O Gentle One ! Thou art Omniscient. Thou knowest the past, present, and future,<sup>4</sup> and Dharmma. What Thou hast said about the past, present, and future, and, indeed, all things, is in accordance with Dharmma, and is the truth, and is without a doubt accepted by Me. O Sureshvari !<sup>5</sup> I say unto you most truly and without all doubt that men, whether they be of the twice born<sup>6</sup> or other castes, afflicted as they are by this sinful Age, and unable to distinguish the pure from the impure, will not obtain purity or the success of their desired ends by the Vedic ritual, or that prescribed by the Sanghitās<sup>7</sup> and Smritis<sup>8</sup> (3-6). Verily, verily, and yet again verily, I say unto you that in this Age<sup>9</sup> there is no way to liberation but that proclaimed

<sup>1</sup> Shiva (see p. 4, note 5, *ante*).

<sup>2</sup> Mahā-bhāge.

<sup>3</sup> Kali Yuga (see Introduction).

<sup>4</sup> Tri-kāla.

<sup>5</sup> Sureshvari, feminine of Sureshvara, Lord of the Suras or Devas.

<sup>6</sup> Referring here to the Brāhmanas, Kshatriyas, and Vaishyas, who are spiritually reborn on being invested with the sacred thread.

<sup>7</sup> Purānas (*vide* Introduction).

<sup>8</sup> *Ibid.*

<sup>9</sup> Kali Yuga.



by the Āgama<sup>1</sup> (7). I, O Blissful One,<sup>2</sup> have already foretold in the Vedas,<sup>3</sup> Smṛitis,<sup>4</sup> and Purānas,<sup>5</sup> that in this Age the wise shall worship after the doctrine of the Āgama (8). Verily, verily, and beyond all doubt, I say to you that there is no liberation for him who in this Age, heedless of such doctrine, follows another (9). There is no Lord but I in this world, and I alone am He Who is spoken of in the Vedas, Purānas, and Smṛitis and Sanghitās<sup>6</sup> (10). The Vedas and the Purānas proclaim Me to be the cause of the purity of the three worlds,<sup>7</sup> and they who are averse to My doctrine are unbelievers and sinners, as great as those who slay a Brāhmaṇa (11). Therefore, O Devi! the worship of him who heeds not My precepts is fruitless, and, moreover, such an one goes to hell<sup>8</sup> (12). The fool who would follow other doctrine heedless of Mine is as great a sinner as the slayer of a Brāhmaṇa or of a woman, or a parricide; have no doubt of that (13).

In this Age<sup>9</sup> the Mantras<sup>10</sup> of the Tantras are efficacious,<sup>11</sup> yield immediate fruit, and are auspicious for Japa,<sup>12</sup> Yajna,<sup>13</sup> and all such practices and ceremonies (14). The Vedic rites and Mantras which were efficacious in the First Age<sup>14</sup> have ceased to be so

<sup>1</sup> That is, the Tantra (see Introduction to author's edition of "Tantra-tattva").

<sup>2</sup> Shīvā, feminine of Shiva, the "blissgiver."

<sup>3</sup> See Introduction. As to the assent of other Shāstras to the authority of the Tantras, see Tantra-tattva, p. 88 *et seq.*; the Atharva Veda, the Prashna, Kālikā, Tārā, Nārāyaṇa, Shiva, Nṛsiṅha-tāpanī, Gopāla-tāpanī Upanishads, and other works.

<sup>4</sup> *Ibid.*

<sup>5</sup> *Ibid.* The Tantra-tattva, *loc. cit.*, refers to Kālikā Purāṇa, Skanda Purāṇa, Bhāgavata Purāṇa, and others.

<sup>6</sup> See Introduction. Here general collections of Shāstra.

<sup>7</sup> Tri-loka (see Introduction).

<sup>8</sup> Naraka, the region of Yama, the Judge of men and Ruler of the Hells, in which the wicked suffer (Vishnu Purāṇa, 207, 286).

<sup>9</sup> Kali Yuga (see Introduction).

<sup>10</sup> See Introduction.

<sup>11</sup> Siddha.

<sup>12</sup> Recitation of Mantras (see Introduction).

<sup>13</sup> Sacrificial rites.

<sup>14</sup> Satya Yuga (see Introduction).

in this. They are now as powerless as snakes, the poison-fangs of which are drawn and are like to that which is dead (15). The whole heap of other Mantras have no more power than the organs of sense of some pictured image on a wall. To worship with the aid of other Mantras is as fruitless as it is to cohabit with a barren woman. The labour is lost (16-17). He who in this Age<sup>1</sup> seeks salvation by ways prescribed by others is like a thirsty fool who digs a well on the bank of the Jāhnavī<sup>2</sup> (18), and he who, knowing My Dharmma, craves for any other is as one who with nectar in his house yet longs for the poisonous juice of the ākanda plant (19). No other path is there to salvation and happiness in this life or in that to come like unto that shown by the Tantras<sup>3</sup> (20). From my mouth have issued the several Tantras with their sacred legends and practices both for Siddhas and Sādhakas<sup>4</sup> (21). At times, O My Beloved ! by reason of the great number of men of the pashu<sup>5</sup> disposition, as also of the diversity of the qualifications<sup>6</sup> of men, it has been said that the Dharmma spoken of in the Kulāchāra<sup>7</sup> Scriptures should be kept secret (22). But some portions of this Dharmma, O Beloved ! have been revealed by Me with the object of inclining the minds of men thereto.<sup>8</sup> Various kinds of Devatā and worshippers are mentioned therein, such as Bhairava,<sup>9</sup>

<sup>1</sup> Kali Yuga (see Introduction).

<sup>2</sup> Ganges ; so called as coming from out of the thigh of the sage Jahnu.

<sup>3</sup> Nānyah panthā mukti-hetur ihāmutra sukhāptaye.

<sup>4</sup> Or, as it might be said analogically, " for novice and adept."

<sup>5</sup> See Introduction.

<sup>6</sup> Adhikāri-vibhedena. Adhikāra means competency, qualification to perform a particular act or worship. Thus that boy is entitled (adhikāri) to the upanayana ceremony whose chūdākaraṇa (tonsure) ceremony has been performed.

<sup>7</sup> The Tāntrika division of worshippers of that name, who follow the way (āchāra) of Kula (see Introduction).

<sup>8</sup> Jīva-pravṛitti-kāriṇī kānichit kathitānyapi—that is, to create some desire in their minds so that they may be inclined towards it.

<sup>9</sup> Manifestation of Shiva, brother of Vetāla (see following notes).

Vetāla,<sup>1</sup> Vātuka,<sup>2</sup> Nāyikā,<sup>3</sup> Shāktas,<sup>4</sup> Shaivas,<sup>5</sup> Vaishnavas,<sup>6</sup> Sauras,<sup>7</sup> Gānapatyas,<sup>8</sup> and others. In them, too, are described various Mantra<sup>9</sup> and Yantra<sup>10</sup> which aid men in the attainment of siddhi,<sup>11</sup> and which, though they demand great and constant effort, yet yield the desired fruit (23-25). Hitherto My answer has been given according to the nature<sup>12</sup> of the case and the questioner, and for his individual benefit only (26).

None before has ever questioned Me as Thou hast done for the advantage of all mankind—nay, for the benefit of all that breathes, and that, too, in such detail and with reference to the Dharmma<sup>13</sup> of each of the different Ages. Therefore, out of My affection for Thee, O Pārvati ! I will speak to Thee of the essence of essences and of

<sup>1</sup> The monkey-faced son of Shiva, born of Gaurī after She had entered into the body of Rānī Tārāvati, wife of Rājā Chandra-shekharā. There were two sons born, one Bhairava and another Vetāla. See his history as given by the Muni Aurvva to Rājā Sāgara in chap. xlv. of the Kālikā Purāṇa.

<sup>2</sup> One of the terrific manifestations of Shiva, shown as Bhairavas, whose vāhana is a fierce dog. There are others, such as Kāla Bhairava, Nakuleshvara Bhairava. Vātuka Bhairava is called "siddhi-da," or conferring felicity or success.

<sup>3</sup> Nāyikās are inferior forms of Shakti, eight in number—Ugrachandā, Prachandā, Chandogrā, Chanda-nāyikā, Ati-chandā, Chāmundā, Chandā, and Chandavati.

<sup>4</sup> Worshippers of the Devī, as the Shakti or Divine energy (see Introduction).

<sup>5</sup> Worshippers of Shiva (see Introduction).

<sup>6</sup> Worshippers of Vishnu, of which the four chief sects are the Nimbārka, Rāmānuja, Vallabhāchārī, and Mādhavāchārī.

<sup>7</sup> Worshippers of the Sun.

<sup>8</sup> Worshippers of Ganesha formerly, but hardly now a distinct sect. The worship of the Deva is popular in the Mahratta country, and all Hindus invoke this Deva before commencing any work or devotion.

<sup>9</sup> See Introduction.

<sup>10</sup> *Ibid.*

<sup>11</sup> Success (*ibid.*).

<sup>12</sup> All these worships lead to the same goal—the Brahman. But, as men vary, so do the forms of worship. Some natures attain high spirituality in resignation to the Lord in His terrific aspects, others are drawn by love to worship the Divine Motherhood. For the same reasons, the means such as Yantra, Mantra, and Upāsana vary.

<sup>13</sup> As to Dharmma, see Introduction. Thus special duties exist in each yuga with reference to its varying circumstances.

the Supreme (27-28). O Deveshi! I will state before Thee the very essence distilled from the Vedas and Āgamas,<sup>1</sup> and in particular from the Tantras (29). As men versed in the Tantras are to other men, as the Jāhnavī<sup>2</sup> is to other rivers, as I am to all other Devas, so is the Mahānirvāṇa Tantra to all other Āgamas<sup>3</sup> (30).

O Auspicious One! of what avail are the Vedas, the Purāṇas, or the Shāstras, since he who has the knowledge of this great Tantra is Lord of all Siddhi?<sup>4</sup> (31). Since Thou hast questioned Me for the good of the world, I will speak to Thee of that which will lead to the benefit of the universe (32).

O Parameshvari! should good be done to the universe, the Lord of it is pleased, since He is its soul, and it depends on Him (33). He is One. He is the Ever-existent. He is the Truth. He is the Supreme Unity without a second. He is Ever-full and Self-manifest.<sup>5</sup> He is Eternal Intelligence and Bliss (33-34). He is without change,<sup>6</sup> Self-existent,<sup>7</sup> and ever the Same,<sup>8</sup> Serene,<sup>9</sup> above all attributes.<sup>10</sup> He

<sup>1</sup> Vide p. 10, note 5.

<sup>2</sup> Ganges, Gangā.

<sup>3</sup> Yathā nareshu tantra-jñāḥ saritām Jāhnavī-yathā,  
Yathāham tridiveshānām āgamānām idam tathā.

<sup>4</sup> Siddhi (vide Introduction). The Tantra is thus the cream of all previous doctrine extracted for the use of the men of this Age, who may thus, without the learning of the other Shāstras, acquire knowledge of the Brahman.

<sup>5</sup> "Without a second"—that is, every creature is one of a class, but the Supreme stands apart, and is unlike any other thing, and there is none other like Him. "Ever-full" (sadā-pūrṇa), entire, whole, undivided. "Self-manifest" (sva-prakāsha), self-lustre. He has not to depend on anything else for His manifestation, such as the Sun, Moon, or other Energy. "He is the Truth," and all else is unreal.

<sup>6</sup> Nir-vikāra. The vikāra are the categories of Sāṅkhya, beginning with Mahat. <sup>7</sup> Nir-ādhāra. <sup>8</sup> Nir-viśeṣha. <sup>9</sup> Nir-ākula.

<sup>10</sup> Guṇātīta. The Supreme Being is, in Its ultimate nir-guṇa aspect, without attribute, though, when It unfolds itself by Chit Shakti, It enters into the attributes of the world created in pastime by the play of self-illusion, and appears as One possessing attributes. The Supreme is but One and the Same, but by reason of the various beings which It pervades, It appears differently according to the characters of such being, and enjoys their attributes (Shrīmad-bhāgavata, chap. ii., verses 30-32).

beholds<sup>1</sup> and is the Witness<sup>2</sup> of all that passes, Omnipresent,<sup>3</sup> the Soul of everything that is.<sup>4</sup> He, the Eternal and Omnipresent, is hidden and pervades all things.<sup>5</sup> Though Himself devoid of sense, He is the Illuminator of all the senses and their powers<sup>6</sup> (35-36). The Cause of all the three worlds, He is yet beyond them and the mind of men. Ineffable and Omniscient, He knows the universe, yet none know Him<sup>7</sup> (37). He sways this incomprehensible universe, and all that has movement and is motionless in the three worlds depends on Him; and lighted by His truth, the world shines as does Truth itself. We too have come from Him as our Cause<sup>8</sup> (38-39). He, the one Supreme Lord,<sup>9</sup> is the Cause of all beings, the Manifestation of Whose creative Energy in the three worlds is called Brahmā (40). By His will Vishnu protects and I destroy, Indra and all other Guardian Devas of the world depend on Him and hold rule in their respective regions under His command. Thou His supreme Prakṛiti<sup>10</sup> art adored in all the three worlds (41-42). Each one does his work by the power of Him who exists in his heart. None are ever independent of Him (43). Through fear of Him<sup>11</sup> the Wind blows, the Sun gives heat, the Clouds shower seasonable rain, and the Trees in the forest flower (44).

It is He who destroys Time at the Great Dissolution, of Whom even Fear and Death itself are afraid.<sup>12</sup> He is

<sup>1</sup> Sarvva-drik.

<sup>2</sup> Sarvva-sākṣī.

<sup>3</sup> Vibhu.

<sup>4</sup> Sarvvātmā.

<sup>5</sup> Sanātano gūḍhaḥ sarvveshu bhūteshu.

<sup>6</sup> Sarvvendriya-vivarjjitaḥ sarvvendriya-guṇābhāsaḥ; or it may be translated, "Yet all the senses tell of Him."

<sup>7</sup> Tam na jānāti kashchana.

<sup>8</sup> Tenaiva hetu-bhūtena vayangjātāḥ. The "We" refers to Shiva Himself and others.

<sup>9</sup> Īshvara, God as Creator and Ruler of the universe.

<sup>10</sup> See Introduction.

<sup>11</sup> That is, in obedience to Him, through fear of disobedience (see Sixth Vallī, Kathopanishad).

<sup>12</sup> That is, who is not affected by time, fear, and death.

Bhagavān,<sup>1</sup> Who is known as *Yat Tat*<sup>2</sup> in the Vedānta<sup>3</sup> (45). O Adored of the Devas! all the Devas and Devīs—nay, the whole universe, from Brahmā to a blade of grass—are His forms<sup>4</sup> (46). If He be pleased, the Universe is pleased. If aught be done to gratify Him, then the gratification of All is caused (47). As the pouring of water at the root of a tree satisfies the wants of the leaves and branches, so by worshipping Him all the Deathless Ones<sup>5</sup> are satisfied (48). Just as, O Virtuous One! all the beautiful Ones<sup>6</sup> are pleased when Thou art worshipped and when men meditate on and make Japa and pray to Thee (49). As all rivers must go to the ocean, so, O Pārvati! all acts of worship must reach Him as the ultimate goal<sup>7</sup> (50). Whoever be the worshipper, and whoever be the Devatā, he reverentially worships for some desired end, all that is given to him through the Deva he so worships comes from Him as the Supreme (51). Oh, what use is it to say more before Thee, O My Beloved?

<sup>1</sup> See p. 5, note 5.

<sup>2</sup> The "That," which all in their essence are, or the Supreme—the One, that is—*Tat Sat*. The *Vishvātman* is without a name, nor is it known how It should be called other than by the designation of "That" in the neuter gender (see Introduction). Though the unconditioned Brahman and the conditioned One (*Īshvara*) appear as different (by attributes), yet They are the same, and designated by *Tat*, the relation between them being *Tadātmya* (sameness). The *Devī* is *Chidākāra-svarūpini* (*Lalitā*, verse 80), non-separable from *Chit*, and denoted by *Tat* (*tat-pada-lakṣhyārthā*).

<sup>3</sup> *Śruti* and *Darshana* (see Introduction to author's edition of "*Tantra-tattva*").

<sup>4</sup> And so in the *Kaṭha Upaniṣad* (ii. 2) it is said: "The Hangsa (God) sits above the Heavens, It dwells in the Atmosphere, as invoker. It dwells in temples, and as guests It is not far from us. It dwells in man, in Truth, in the ether, in water, mountains," etc.

<sup>5</sup> *Amaras*—that is, the Devas.

<sup>6</sup> That is, the other Devīs.

<sup>7</sup> The same thought is contained in the *Bhagavad-Gītā*, where the Supreme Lord says that "All worship, to whomsoever directed, reaches Him." It has been pointed out (Max Müller, "India, what It can teach us," p. 252) that a similar idea is to be found in the Prophet Malachi (i. 14), where the worship of strange gods is accepted as a tribute which in reality falls to Yahweh.

There is none other but Him to meditate upon, to pray to, to worship for the attainment of liberation (52). Need there is none to trouble, to fast, to torture one's body, to follow rules and customs, to make large offerings ; need there is none to be heedful as to time<sup>1</sup> nor as to Nyāsa<sup>2</sup> or Mudrā ;<sup>3</sup> wherefore, O Kuleshāni !<sup>4</sup> who will strive to seek shelter elsewhere than with Him ? (53-54).

End of the Second Joyful Message, entitled " Introduction to the Worship of Brahman." .

<sup>1</sup> Dik-kāla-vichāra. In ordinary worship, the time of the day, the position of the planets, the direction of the worshipper's face, have to be regarded, but not so here.

<sup>2</sup> See Introduction.

<sup>3</sup> *Ibid.*

<sup>4</sup> Feminine of Kuleshāna, a name of Shiva.

### CHAPTER III

SHRĪ DEVĪ said :

O Deva of the Devas, great Deva, Guru of *Bṛihaspati* himself,<sup>1</sup> Thou Who discourseth of all Scriptures,<sup>2</sup> Mantra, *Sādhana*,<sup>3</sup> and hast spoken of the Supreme Brahman by the adoration of Whom mortals attain happiness and liberation, do Thou, O Lord ! deign to instruct us in the way of service of the Supreme Soul and of the observances,<sup>4</sup> Mantra, and meditation<sup>5</sup> in His worship. It is my desire, O Lord ! to hear the essential substance of all these from Thee (1-4).

Shrī Sadāshiva said :

Listen, then, O Beloved of My life ! to the most secret and supreme Truth, the mystery whereof has nowhere yet been revealed (5).

Because of My affection for Thee I shall speak to Thee of that Supreme Brahman, Who is ever Existent, Intelligent, and Who is dearer to Me than life itself. O Maheshvari ! the eternal, intelligent, infinite Brahman may be known in Its real Self or by Its external signs (5-6). That Which is changeless, existent only, and beyond both mind and speech, Which shines as the Truth amidst the illusion of the three worlds, is the Brahman according to Its real nature (7). That Brahman is known in *samādhi*<sup>6</sup>-yoga by those who look upon all

<sup>1</sup> Spiritual preceptor or director of *Bṛihaspati*, the Deva-guru, who is the Guru of the Devas.

<sup>2</sup> *Shāstras*.

<sup>3</sup> Religious exercises and worship (see Introduction).

<sup>4</sup> *Vidhāna*.

<sup>5</sup> *Dhyāna* (see Introduction).

<sup>6</sup> Ecstasy (see Introduction).



things alike, who are above all contraries,<sup>1</sup> devoid of doubt, free of all illusion regarding body and soul<sup>2</sup> (8). That same Brahman is known from His external signs, from Whom the whole universe has sprung, in Whom when so sprung It exists, and into Whom all things return<sup>3</sup> (9). That which is known by intuition may also be perceived from these external signs.<sup>4</sup> For those who would know Him through these external signs, for them sādhana<sup>5</sup> is enjoined (10).

Attend to me, Thou, O dearest One! while I speak to Thee of such sādhana. And firstly, O Ādye! I tell Thee of the Mantroddhāra<sup>6</sup> of the Supreme Brahman (11). Utter first the Pranava,<sup>7</sup> then the words "existence" and "intelligence,"<sup>8</sup> and after the word "One"<sup>9</sup> say "Brahman."

#### MANTRA.

*Oṃ Sachchidekam Brahma*<sup>10</sup> (12).

This is the Mantra. These words, when combined according to the rules of Sandhi, form a Mantra of seven

<sup>1</sup> Dvandvātīta—that is, above or unaffected by the contraries, pain and pleasure, heat and cold, etc.

<sup>2</sup> Dehātmādhyāsa-varjjita, whose ahang-kāra (egoism) is destroyed.

<sup>3</sup> This is paralleled by the second Sutra of the Vedānta-Sūtra, "Janmādyasyayataḥ," from which the birth, etc., of it (this world).

<sup>4</sup> That is, the same Brahman, who may be known in his inner nature by the real or direct knowledge (sva-rūpa-buddhi) of self (which in its essence is It), may also be apprehended through the senses from Its manifestation in the created world.

<sup>5</sup> See Introduction.

<sup>6</sup> Mantroddhāra, Mantra + uddhāra. The Mantra resides in the dark womb, whence it must be delivered, brought to light, and made known and infused with consciousness (Chaitanya).

<sup>7</sup> That is, the sacred Mantra Om, or Oṃ (Brahman), from which all Devas, Vedas, the Sun, Moon, and Stars, and all things, have come, and to which they return (Prānatoshinī, p. 19) (see Introduction).

<sup>8</sup> Sat-Chit—that is, absolute existence, and absolute knowledge, and which with absolute bliss (Ānanda) is the Brahman.

<sup>9</sup> Ekam.

<sup>10</sup> "Oṃ, the One only Existence and Intelligence, Brahman."

letters.<sup>1</sup> If the *Pranava* be omitted, it becomes a Mantra of six letters only (13). This is the most excellent of all the Mantras, and the one which immediately bestows *Dharmma*,<sup>2</sup> *Artha*,<sup>3</sup> *Kāma*,<sup>4</sup> and *Moksha*.<sup>5</sup> In the use of this Mantra there is no need to consider whether it be efficacious<sup>6</sup> or not, or friendly or inimical,<sup>7</sup> for no such considerations affect it (14). Nor at initiation into this Mantra is it necessary to make calculations as to the phases of the Moon, the propitious junction of the stars, or as to the Signs of the Zodiac. Nor are there any rules as to whether the Mantra is suitable or not.<sup>8</sup> Nor is there need of the ten *Sangskāra*.<sup>9</sup> This Mantra is in every way efficacious in initiation. There is no necessity for considering anything else (15). Should one have obtained, through merit acquired in previous births, an excellent Guru, from whose lips this Mantra is received, then life indeed becomes fruitful (16), and the worshipper receiving in his hands *Dharmma*, *Artha*, *Kāma*, and *Moksha*,<sup>10</sup> rejoices both in this world and the next (17).

<sup>1</sup> Sandhi is the rule of Sanskrit grammar by which final and initial syllables of words coalesce. Thus the words *Om Sat Chit Ekam Brahma* become the following seven letters, *Ong-Sa-chchi-de-kam-Brahma*, neither vowels, which, according to the Tantras, are *Shakti* of the Consonants, nor *Visarga*, which they call *kīlaka*, being regarded as separate letters.

<sup>2</sup> Religious merit (see Introduction).

<sup>3</sup> Wealth, worldly prosperity (*vide ibid.*).

<sup>4</sup> Desire and its fulfilment (*vide ibid.*).

<sup>5</sup> Liberation (*vide ibid.*).

<sup>6</sup> *Siddha*.

<sup>7</sup> As in the case of other Mantras (*Ari*, inimical; *Mitra*, friendly). Some letters and groups of letters are friendly, and some inimical to others (see *Tantrasāra*, p. 25).

<sup>8</sup> *Kula*, *Akula*. Before initiation it is usual to ascertain whether the Mantra is *sva-kula* or *a-kula*—that is, whether the Mantra is suitable to the disciple or not. For the procedure to be taken in order to ascertain this, see *Tantrasāra*, p. 25; and see verse 88, chap. vii., *post*.

<sup>9</sup> What is here referred to are the *Sangskāras* of the Mantra, not the ordinary *Sangskāras* of the worshipper (see Introduction). The ten Mantra-*sangskāras* are—(1) *Janana*, (2) *Jivana*, (3) *Tādāna*, (4) *Bodhana*, (5) *Abhisheka*, (6) *Vimalikarana*, (7) *Āpyāyana*, (8) *Tarpana*, (9) *Dipana*, and (10) *Gupti*. (*Gautamīya Tantra*, cited in *Tantrasāra*, p. 90.)

<sup>10</sup> *Chatur-varga*: *Piety*, *Wealth*, *Fulfilment of desires*, and *Liberation* (see Introduction). The first three are called *tri-varga*, and all four

He whose ears this great jewel of Mantra reaches is indeed blest, for he has attained the desired end, being virtuous and pious, and is as one who has bathed in all the sacred places, been initiated in all Yajnas,<sup>1</sup> versed in all Scriptures, and honoured in all the worlds (18-19). Happy is the father and happy the mother of such an one—yea, and yet more than this, his family is hallowed, and the gladdened spirits of the *Pitris*<sup>2</sup> rejoice with the Devas, and in the excess of their joy<sup>3</sup> sing (20): “In our family is born the most excellent of our race, one initiate in the Brahma-mantra. What need have we now of *pinda*<sup>4</sup> offered at Gayā,<sup>5</sup> or of shrāddha,<sup>6</sup> *tarpana*,<sup>7</sup> pilgrimage at holy places<sup>8</sup> (21); of what use are alms, *japa*,<sup>9</sup> *homa*,<sup>10</sup> or *sādhana*,<sup>11</sup> since now we have obtained imperishable satisfaction?” (22)

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chatur-varga (Tri-vargo dharmma-kāmārthāish chatur-vargah sa-moksh aiḥ).

<sup>1</sup> Sacrifices (see Introduction).

<sup>2</sup> Forefathers (see *ibid.*).

<sup>3</sup> Pulakānchita-vigraha—literally, the hairs of whose body stand erect (from sensation of joy). This sensation, whether arising from joy or voluptuousness, is a *bhāva* of the Alankāra-Shāstra.

<sup>4</sup> *Pinda* is cake made of rice, curd, honey, and various kinds of fruits, tila seed, tulasi leaf, offered on kusha grass to the ancestors (*Pitri*).

<sup>5</sup> A non-sectarian tīrtha, or place of pilgrimage, where Hindus resort to offer at the shrine of *Vishnu-pāda pinda* cakes and water to the spirits of their departed ancestors.

<sup>6</sup> The religious ceremonies performed for the dead for the first time, on the eleventh day for Brāhmanas, thirteenth day for Kshatriyas, sixteenth day for Vaishyas, and for Shūdras on the thirty-first day after death, and repeated annually.

<sup>7</sup> The offering of water and til-seed to the *Pitris*. This is the *tarpanam* referred to in the text. In Tāntrika *tarpana* wine is offered to the Shakti.

<sup>8</sup> Tīrtha, places of pilgrimage.

<sup>9</sup> Recitation of Mantras (*vide* Introduction).

<sup>10</sup> The Homa, or Fire Sacrifice, is one of the five yajnas (see Introduction) prescribed by the Shāstras. Clarified butter is poured into the sacred fire as an offering to the Devas, accompanied by Mantras, beginning with Om and ending with Svāhā. It is performed on special occasions, such as the investiture of the sacred thread, marriage, initiation, vrata, etc.

<sup>11</sup> See Introduction.

Listen, O Devi! Adored of the world, whilst I tell You the very truth that for the worshippers of the Supreme Brahman there is no need for other religious observances (23). At the very moment of initiation into this Mantra the disciple is filled with Brahman,<sup>1</sup> and for such an one, O Devī! what is there which is unattainable in all the three worlds? (24). Against him what can adverse planets or Vetāla, Cheṭaka, Pishācha, Guhyaka, Bhūta,<sup>2</sup> the Mātrikā, Dākinī, and other spirits avail?<sup>3</sup>

The very sight of him will drive them to flight with averted faces (25). Guarded by the Brahma-mantra, clad with the splendour of Brahman, he is as it were another Sun. What should he fear, then, from any

<sup>1</sup> Brahma-maya—literally, becomes Brahman, or the embodiment of Brahman.

<sup>2</sup> These and the following are dark, or unclean, or fearful spirits. Vetāla is a spirit attendant on Shiva (Demon presiding over corpses). In the Kālikā Purāna (chap. xlv.) the Muni Aurvva describes Vetāla and Bhairava as sons of Shiva by Gaurī, who had entered the body of Rānī Tārāvati, wife of Rājā Chandra-shekhara. Cheṭaka, according to Hemachandra, are deva-yoni who serve in Heaven. Pishāchas are unclean Deva-yonis. Guhyakas are Deva-yonis, attendants of Kuvera, Deva of Wealth, described in the Kāshī-khanda. Bhūtas are ghosts of all kinds, against which protective Mantras are used. A sample may be found in the Garuḍa Purāna, chap. cxcix.

<sup>3</sup> There are two kinds of Mātrikā, the beneficent eight Shaktis—Brahmānī, Kārttikeyī, Vārāhī, Vaiṣṇavī, Māheshvarī, Māhendri, Aindrī, and Yamī—and the Dākinī Mātrikās, of terrific aspect and destructive disposition, such as Mukta-keshī, Smitānanā, Lola-jihvā, and others. The Yoginī Tantra (Eighth Paṭala) gives an account of the origin of the latter. At the dissolution, when nothing was left in Shiva but the five elements, He asked His Shakti to find Him a place for them, His own creation having been destroyed. Shakti said that the creation was Hers, and not His, for without Her Shiva is but Shava (corpse). Shiva then went away in anger, and, going westward, created out of the ashes of His body a demon of huge form. He then returned to Shakti, and took Her with Him to the demon. The latter, on seeing Shakti, was overcome by his lust for Her, and begged of Her to save his life by the gratification of his desire. Shakti assented if he could defeat Her in battle. It was then that Shakti threw out from Herself the terrific Mātrikās, who are those referred to in the text

planet? (26). They flee, frightened like elephants at the sight of a lion, and perish like moths in a flame (27). No sin can touch, and none but one as wicked as a suicide can harm, him, who is purified by truth, without blemish, a benefactor of all beings, a faithful believer in Brahman (28). The wicked and sinful who seek to harm him who is initiate in the knowledge of the Supreme Brahman do but harm themselves, for are they not indeed in essence inseparable from the ever-existent One?<sup>1</sup> (29). For he is the holy sage and well-wisher, working for the happiness of all, and, O Devi! should it be possible to harm such an one who can go in peace? (30). For him, however, who has no knowledge of the meaning of nor of the awakening of the Mantra,<sup>2</sup> it is fruitless, even though it were inwardly uttered ten million times (31).

Listen, then, O My Beloved! while I tell Thee of the meaning and awakening of Mantra. By the letter *Ā* is meant the Protector of the world<sup>3</sup>; the letter *Ū* denotes its Destroyer<sup>4</sup>; and *M* stands for its Creator<sup>5</sup> (32). The meaning of *Sat* is Ever-existent; of *Chit*, Intelligence; and of *Ekam*, One without a second. Brahman is so called because He exists everywhere. Now, O Devi! I have given You the meaning of the Mantra, which grants

<sup>1</sup> That is, men, though phenomenally different, are in their ultimate and inner ground of being one. Therefore, a man who seeks to harm a Brahmo pāsaka Sādhū harms himself.

<sup>2</sup> Mantra Chaitanya is Chaitanya Shakti, and is the name for the jñāna of the presiding Deva (Adhishṭhātri-devatā) of the Mantra. The "awakening" of the Mantra is in the consciousness of the Sādhaka.

<sup>3</sup> Vishnu, and so also the commentator on Shankarāchārya says: Akāra Harirityāhurukāro hara uchyate, Makāro brahmanah sangjnā jāyate pranavastu vai.

<sup>4</sup> Shiva.

<sup>5</sup> Brahmā, the creative Manifestation of the Supreme Brahman. The three letters *Ā*, *Ū*, *M* are the component parts of the Pranava, which by the rules of Sandhi become "Om." This explanation is at variance with the Rudra-yāmala Tantra, which says that *Ā* is the letter of Brahmā, *Ū* that of Vishnu, and *M* that of Shiva. But the three are one—Eka-mūrtistrayo devā brahma-vishnu-maheshvarāḥ.

the fulfilment of desires. The awakening of the Mantra<sup>1</sup> is the knowledge of Him, Who is the pervading Devatā of the Mantra, and such knowledge, O Supreme Devi! yields the fruit of worship to the worshipper (35). O Devi! the presiding Devatā of the Mantra is the omnipresent, eternal, inscrutable, formless, passionless, and ineffable Brahman (36). When introduced by the Vija<sup>2</sup> of Sarasvatī,<sup>3</sup> Māyā,<sup>4</sup> or Kamalā,<sup>5</sup> instead of the Mantra Om,<sup>6</sup> it bestows various kinds of learning, siddhi,<sup>7</sup> and prosperity in every quarter (37). The Mantra may be varied either by the prefixing or omitting of Om, or by the placing of it before each word or every two words of the Mantra (38). Sadāshiva is the *Rishi*<sup>8</sup> of this Mantra. The verse is called *Anushtup*,<sup>9</sup> and its presiding Devatā is the Supreme Brahman, Who is without attribute<sup>10</sup> and Who abides in all things. It avails for the attainment of Dharmma, Artha, Kāma, and Moksha.<sup>11</sup>

Now listen, dear One, whilst I speak to You of Anganyāsa<sup>12</sup> and Kara-nyāsa<sup>13</sup> (39-40). O great and adorable Devi! the syllable *Om*, the words *Sat*, *Chit*, *Ekam*, *Brahma*, should be pronounced over the thumb, the threatening finger,<sup>14</sup> the middle, nameless,<sup>15</sup> and little fingers respectively, followed in each case by the words *Namah*, *Svāhā*,

<sup>1</sup> Mantra Chaitanya (*vide ante*).

<sup>2</sup> The Mantra, "seed" (see Introduction).

<sup>3</sup> The Vija of Sarasvatī—Devī of vāch (speech)—is Aing.

<sup>4</sup> Shakti of Brahmā, whose Vija is Hrīng, the immediate or active power or Shakti of creation.

<sup>5</sup> Lakṣmī—Devī of wealth, consort of Vishnu—whose Vija is Shring.

<sup>6</sup> That is, the Pranava (Ong-kāra) is dropped, and the Vija of the Devī is substituted.

<sup>7</sup> Great powers (see Introduction).

<sup>8</sup> That is, the inspired Teacher by whom it was originally "seen," or "to whom it was revealed." As each Sūkta of the Veda has its *Rishi*, so has the Mantra.

<sup>9</sup> A form of metre, that in which this Tantra is written.

<sup>10</sup> Nir-guna.

<sup>11</sup> See Introduction.

<sup>12</sup> The ceremonial touching of various parts of the body (see Introduction).

<sup>13</sup> The ceremonial touching of the fingers (see *ibid.*).

<sup>14</sup> *I.e.*, the first, or index finger.

<sup>15</sup> *I.e.*, the fourth, or ring finger.

Vashat, Hung, and Vaushat<sup>1</sup>; and Ong Sachchidekam Brahmā should be said over the palm and back of the hand, followed by the Mantra Phāt (41, 42).

The worshipper disciple should in the like manner, with his mind well under control, perform Anga-nyāsa<sup>2</sup> in accordance with the rules thereof, commencing with the heart and ending with the hands (43).

After this, whilst reciting the Mantra Om or the Mūla-mantra,<sup>3</sup> Prānāyāma<sup>4</sup> should be performed thus: He should close the left nostril with the middle of the fourth finger, and then inhale through the right nostril, meanwhile making japa<sup>5</sup> of the Pranava or the Mūla-mantra eight times.<sup>6</sup> Then, closing the right nostril with the thumb and shutting also the mouth,<sup>7</sup> make japa of the Mantra thirty-two times. After that gently exhale the breath through the right nostril, doing japa of the Mantra the while sixteen times.<sup>8</sup>

In the same way perform these three acts with the left nostril, and then repeat the same process with the right nostril. O adored of the Devas! I have now told Thee of the method of Prānāyāma to be observed in the use of the Brahma-Mantra (44-48). The Sādhaka should then make meditation which accomplishes his desire (49).

<sup>1</sup> Namah is a Mantra, used in worshipping a Devatā. So "Namah Shivāya" means "Salutation to Shiva." So also are the other Mantras mentioned. Svāhā is the Wife of the Fire-Lord Agni. The Linga Purāṇa says that Svāhā is the Wife of Shiva in the form of Fire. Hence, in the Lalitā-sahasra-nāma, verse 110, the Devī is addressed as Svāhā and Svadhā. The former Mantra is used in particular in the worship of Fire, and the latter in the oblation of water to Deva and Pitri. Different interpretations of Svāhā are given in the Prapancha-sāra, Taittiriya-Shruti, Sāmaveda Brāhmaṇa, and Yaska's Nirukta, for which see Bhāskara-rāya's Commentary on the Lalitā, verse 110.

<sup>2</sup> Vide ante and Introduction.

<sup>3</sup> "Ong Sach-chid-ekam Brahma" in the Brahma worship; in Shakti worship it is the fifteen-syllabled Mantra (Pancha-dashī)—"Hring Shring Kring Ādyā Kālikā Parameshvari Svāhā." Devī is herself the Mūla-Mantra (Mūla-mantrātmikā) (Lalitā-sahasra-nāma, verse 36).

<sup>4</sup> The description follows (see Introduction).

<sup>5</sup> Recitation of Mantra (see Introduction).

<sup>6</sup> This is Pūraka.

<sup>7</sup> This is Kumbhaka.

<sup>8</sup> This is Rechaka.

DHYĀNA.<sup>1</sup>

In the lotus of my heart I contemplate the Divine Intelligence, the Brahman without distinctions and difference, Knowable by Hari, Hara, and Vidhi,<sup>2</sup> whom Yogis<sup>3</sup> approach in meditation, He Who destroys the fear of birth and death,<sup>4</sup> Who is Existence,<sup>5</sup> Intelligence,<sup>6</sup> the Root of all the three worlds (50)

Having thus contemplated the Supreme Brahman, the worshipper should, in order to attain union<sup>7</sup> with Brahman, worship with offerings of his mind<sup>8</sup> (51). For perfume let him offer to the Supreme Soul the essence of the Earth,<sup>9</sup> for flowers the ether, for incense the essence of the air, for light the Lustre of the universe, and for food<sup>10</sup> the essence of the Waters of the world<sup>11</sup> (52). After mentally repeating the great Mantra and offering the fruit of it to the Supreme Brahman, the excellent disciple should commence external worship (53). Meditating with closed eyes on the Eternal Brahman, the worshipper should with reverence offer to the Supreme whatever be at hand, such as perfumes, flowers, clothes, jewels, food, and drink, after having purified them with the following (54-55):

## MANTRA :

The vessel in which these offerings are placed is Brahman, and so, too, is the ghee<sup>12</sup> offered therein. Brahman is both the sacrificial Fire and he who makes the

<sup>1</sup> Meditation.<sup>2</sup> I.e., Vishnu, Shiva, and Brahmā.<sup>3</sup> Adepts in yoga (*vide* Introduction).<sup>4</sup> When He is known, the fear of death passes.<sup>5</sup> Sat.<sup>6</sup> Chit.<sup>7</sup> Sāyujya, a form of liberation (see Introduction).<sup>8</sup> As to these, see Ullāsa v, verses 41-42, 142-152.<sup>9</sup> Bhū-tattva.<sup>10</sup> Naivedya, offering of eatables.<sup>11</sup> The five elements—(1) Kṣhiti, (2) Ap, (3) Tejas, (4) Marut, and (5) Vyoma—are offered in the mental worship with the object of purifying the gross body of the sādha.<sup>12</sup> Havīḥ, but which also means anything offered into Fire.



sacrifice, and to Brahman he will attain whose mind is fixed on the Brahman by the performance of the rites which lead to Brahman<sup>1</sup> (56). Then, opening the eyes, and inwardly and with all his power making japa with the Mūla-mantra,<sup>2</sup> the worshipper should offer the japa to Brahman<sup>3</sup> and then recite the hymn that follows and the Kavacha<sup>4</sup>-mantra (57). Hear, O Maheshvari! the hymn to Brahman, the Supreme Spirit, by the hearing whereof the disciple becomes one<sup>5</sup> with the Brahman (58).

## STOTRA :

Ong ! I bow to Thee, the eternal Refuge of all :  
 I bow to Thee, the pure Intelligence manifested in the universe.  
 I bow to Thee Who in His essence is One and Who grants liberation.  
 I bow to Thee, the great, all-pervading attributeless One (59).  
 Thou art the only Refuge and Object of adoration.  
 The whole universe is the appearance of Thee Who art its Cause.<sup>6</sup>  
 Thou alone art Creator, Preserver, Destroyer of the world.  
 Thou art the sole immutable Supreme, Who art neither this nor that<sup>7</sup> (60) ;

<sup>1</sup> This passage occurs in the Bhagavad-gītā, chap. iv., verse 24. The Tāntrikas sometimes purify wine with this Mantra, called Sangshodhana (purifying), the arpana being the pātra, the haviḥ being the wine, the Fire being the digestive fire, the sacrificer the sādḥaka, and the Brahma-karma the rites of the chakra. The Dandins also use it before taking food.

<sup>2</sup> See Introduction.

<sup>3</sup> So in the Bhagavad-gītā *Krishna* tells Arjuna that, whatever he does, he is to offer it to Him. Water is offered in the palm of the hand or in the srūk.

<sup>4</sup> Kavacha, the protective Mantra, which is worn, contained in a metal case round the neck as an amulet. Kavacha means an armour, coat of mail.

<sup>5</sup> Sāyujya, one of the four transitory states (pāda) of salvation—namely, sālōkya, sārūpya, sāmīpya, and sāyujya (see Introduction).

<sup>6</sup> Upādāna-kāraṇa—that is, material cause, Naimitta-kāraṇa being efficient cause.

<sup>7</sup> Beyond all attributes.

Dread of the dreadful, Terror of the terrible.  
 Refuge of all beings, Pûrifier of all purifiers.  
 Thou alone rulest the high-placed ones,<sup>1</sup>  
 Supreme over the supreme, Protector of the Protectors (61).  
 O Supreme Lord in Whom all things are, yet Unmanifest<sup>2</sup>  
 in all,  
 Imperceptible by the senses, yet the very truth.  
 Incomprehensible, Imperishable, All-pervading hidden  
 Essence.  
 Lord and Light of the Universe ! save us from harm (62).  
 On that One alone we meditate, that One alone we in  
 mind worship,  
 To that One alone the Witness<sup>3</sup> of the Universe we bow.  
 Refuge we seek with the One Who is our sole Eternal  
 Support,  
 The Self-existent Lord, the Vessel of safety in the ocean  
 of being (63).

This is the five-jewelled<sup>4</sup> hymn to the Supreme Soul.

He who pure in mind and body recites this hymn is  
 united with the Brahman<sup>5</sup> (64). It should be said daily  
 in the evening, and particularly on the day of the Moon.<sup>6</sup>  
 The wise man should read and explain it to such of his  
 kinsmen as believe in Brahman (65). I have spoken to  
 You, O Devi ! of the five-jewelled hymn, O Graceful  
 One ! listen now to the jagan-mangala<sup>7</sup> Mantra of the  
 amulet, by the wearing and reading whereof one becomes  
 a knower of the Brahman (66).

<sup>1</sup> Devas, Brahmā, and others.

<sup>2</sup> Another reading is, Sarvva-rûpāvinashin, whose form all things are  
 and who art.

<sup>3</sup> The ātman is not affected by pain or pleasure, but is a spectator  
 only.

<sup>4</sup> Pancha-ratna. The hymn is composed of five verses, each of  
 which is regarded as a jewel.

<sup>5</sup> Brahma-sāyujya (see Introduction).

<sup>6</sup> I.e., Monday.

<sup>7</sup> World-beneficent.

## MANTRA :

May the Supreme Soul<sup>1</sup> protect the head,  
 May the Supreme Lord<sup>2</sup> protect the heart,  
 May the Protector of the world<sup>3</sup> protect the throat,  
 May the All-pervading, All-seeing<sup>4</sup> Lord protect the  
 face (67),  
 May the Soul of the Universe<sup>5</sup> protect my hands,  
 May He Who is Intelligence itself<sup>6</sup> protect the feet,  
 May the Eternal and Supreme Brahman protect my  
 body in all its parts always (68).

The *Rishi*<sup>7</sup> of this world-beneficent amulet is Sadāshiva; the verse is *anushtup*,<sup>8</sup> its presiding Devatā is the Supreme Brahman, and the object of its use is the attainment of Dharma, Artha, Kāma, and Moksha<sup>9</sup> (69). He who recites this protective Mantra<sup>10</sup> after offering it to its *Rishi*<sup>11</sup> attains knowledge of Brahman, and is one immediately with the Brahman<sup>12</sup> (70). If written on birch-bark and encased in a golden ball, it be worn round the neck or on the right arm, its wearer attains all kinds of powers<sup>13</sup> (71). I have now revealed to Thee the amulet Mantra of the Supreme Brahman. It should be given to the favourite disciple who is both devoted to the Guru and possessed of understanding (72). The excellent Sādhaka<sup>14</sup> shall, after reciting the Mantra and the hymn with reverence, salute the Supreme (73).

<sup>1</sup> Paramātmā.<sup>2</sup> Parameshvara.<sup>3</sup> Jagat-pātā.<sup>4</sup> Vibhu; Sarvva-drīk.<sup>5</sup> Vishvātmā.<sup>6</sup> Chin-maya.<sup>7</sup> See Introduction. The name of the Mantra is Shri-Jagan-mangala.<sup>8</sup> A form of metre.<sup>9</sup> See Introduction.<sup>10</sup> Kavacha (see p. ).<sup>11</sup> The Revealer. Sahāshika or Shiva.<sup>12</sup> Sākshāt Brahma-mayo bhavet.<sup>13</sup> Siddhi (see Introduction).<sup>14</sup> Worshipper (see *ibid.*).

## THE SALUTATION.

ONG :

I bow to the Supreme Brahman.  
 I bow to the Supreme Soul.  
 I bow to Him Who is above all qualities.<sup>1</sup>  
 I bow to the Ever-existent again and again (74).

The worship of the Supreme Lord may be by body or mind or by word ; but the one thing needful is purity of disposition<sup>2</sup> (75). After worshipping in the manner of which I have spoken, the wise man should with his friends and kinsmen partake of the holy food<sup>3</sup> consecrated to the Supreme Spirit. (76) In the worship of the Supreme there is no need to invoke Him to be present or to desire Him to depart.<sup>4</sup>

It may be done always and in all places (77). It is of no account whether the worshipper has or has not bathed, or whether he be fasting or have taken food.<sup>5</sup> But the Supreme Spirit should ever be worshipped with a pure heart (78). After purification by the Brahma-Mantra, whatever food or drink is offered to the Supreme Lord becomes itself purifying (79). The touch of inferior castes may pollute the water of Gangā and the Shālī-

<sup>1</sup> Nir-guṇa—i.e., the Unconditioned Brahman (see Introduction).

<sup>2</sup> Vāchikam kāyikam vāpi mānasang vā yathāmati,  
 Arādhane Pareshasya bhāva-shuddhirvidhiyate.

<sup>3</sup> Mahā-prasāda.

<sup>4</sup> As is done in the ordinary worship of the Devatā. At commencement of worship of the image (pratimā), or the ghata, the āvāhana Mantra and mudrā is said and shown, thus invoking the presence of the Devatā, and at close there is visarjjana (dismissal) Mantra and mudrā. In the case of a pratishṭhita (uninstalled) Devatā, the image is also thrown away.

<sup>5</sup> Asnāto vā kṛita-snāno bhukto vāpi bubhuksitaḥ,

Pūjayet Paramātmānam sadā nirmala-mānasaḥ.

Bathing is necessary in other worships, as also fasting, but the worship of the Brahman for those competent is simply in spirit and in truth. It is not, however, everyone who is competent for the Brahma-Mantra. It is only for the Brahma-jñānī (see verse 132, *post*).

grāma,<sup>1</sup> but nothing which has been consecrated to the Brahman (80) can be so polluted. If dedicated to Brahman with this Mantra, the worshipper with his people may eat of anything, whether cooked or uncooked (81). In the partaking of this food no rule as to caste or time need be observed. No one should hesitate to take the leavings from the plate of another, whether such another be pure or impure.<sup>2</sup> (82).

Whenever and whatsoever the place may be, howsoever it may have been attained, eat without scruple or inquiry the food dedicated to the Brahman (83). Such food, O Devi! even the Devas do not easily get, and it purifies even if brought by a Chandāla,<sup>3</sup> or if it be taken from the mouth of a dog (84). As to that which the partaking of such food affects in men, what, O Adored of the Devas! shall We say of it? It is deemed excellent even by the Devas. Without a doubt the partaking of this holy food, be it but once only, frees the greatest of sinners<sup>4</sup> and all sinners of their sins (85-86). The mortal who eats of it acquires such merit as can only otherwise be earned by bathing and alms at thirty-five millions of holy places (87). By the eating of it ten million times greater merit is gained than by the Horse-sacrifice,<sup>5</sup> or indeed by any other sacrifice whatever (88). Its excellence cannot be described by ten million tongues and a thousand million

<sup>1</sup> Shilā. Nārāyana-Shilā, or Shāligrāma, the black fossil ammonite found in the Gandaka River in Nepāl, worshipped as an Emblem of Vishnu.

<sup>2</sup> Ceremonially by bathing, etc., or by caste. Usually leavings are unclean.

<sup>3</sup> One of the lowest and most uncleanly castes.

<sup>4</sup> The five great sins (mahā-pātaka) are: Killing a Brāhmana or woman (Brahma-hatyā, strī-hatyā), drinking of wine (surā-pāna, except in virāchāra and under the conditions prescribed by it), theft, cohabiting with wife of Guru or person regarded as Guru—*e.g.*, uncle and aunt, etc.—(gurvanganā-gama), and association with people guilty of these sins. The Shyāmā-rahasya Tantra says that the five Ma-kāra destroy all great sins (Mahā-pātaka-nāshana).

<sup>5</sup> Ashva-medha of the Veda (see the "Horse Hymns" in the *Rig-Veda*, Wilson, ii, 112, 121; also Yajur Veda Mādhyandini Shākhā, chap. xxii.).

mouths (89). Wherever the Sādhaka may be, and though he be a *Chandāla*,<sup>1</sup> he attains to union with the Brahman the very moment he partakes of the nectar<sup>2</sup> dedicated to Him (90). Even Brāhmanas versed in the Vedānta should take food prepared by low-caste men if it be dedicated to the Brahman (91). No distinction of caste should be observed in eating food dedicated to the Supreme Spirit. He who thinks it impure becomes a great sinner (92). It would be better, O Beloved! to commit a hundred sins or to kill a Brāhmana than to despise food dedicated to the Supreme Brahman (93). Those fools who reject food and drink made holy by the great Mantra cause the fall of their ancestors into the lower regions, and they themselves go headlong into the Hell of blind darkness,<sup>3</sup> where they remain until the Dissolution of things. No liberation is there for such as despise food dedicated to Brahman (94-95). In the sādhana<sup>4</sup> of this great Mantra, even acts without merit become meritorious; in slumber merit is acquired<sup>5</sup>; and acts are accepted as rightful which are done according to the worshipper's desires<sup>6</sup> (96). For such what need is there of Vedic practices, or for the matter of that what need is there even of those of the Tantra? Whatever he does according to his desire, that is recognized as lawful in the case of the wise believer in the Brahman<sup>6</sup> (97). For them there is neither merit nor demerit in the performance or non-performance of the customary rites. In the

<sup>1</sup> See p. 36.

<sup>2</sup> *Amṛita*.

<sup>3</sup> *Andha-tamisra*, one of the Hells.

<sup>4</sup> See Introduction.

<sup>5</sup> *Susupti*. The meaning is that the Sādhaka acquires merit even when in a state of insensibility. He is continually acquiring merit.

<sup>6</sup> Ordinarily as regards *Svechchhāchāra*, man who does whatever he wants, is greatly blameworthy, as all his actions should be ruled by the *Shāstras*, and not by his wishes. To superior men greater liberty is given. But neither this nor following verses must be taken literally as *vidhi-vāda*, but as *stuti-vāda*, in praise of the *Mahā-mantra*, unless it be understood that for such a worshipper who has acquired so great a degree of perfection his desires and actions are naturally (in conformity with his nature) good.

sādhana<sup>1</sup> of this Mantra his faults or omissions are no obstacle<sup>2</sup> (98). By the sādhana<sup>1</sup> of this Mantra, O Great Devi! man becomes truthful, conqueror of the passions, devoted to the good of his fellow-men, one to whom all things are indifferent, pure of purpose, free of envy and arrogance, merciful and pure of mind, devoted to the service and seeking the pleasure of his parents, a listener ever to things divine, a meditator ever on the Brahman. His mind is ever turned to the search for Brahman. With strength of determination holding his mind in close control, he is ever conscious of the nearness of Brahman (99-101). He who is initiated in the Brahma-Mantra will not lie or think to harm, and will shun to go with the wives of others (102). At the commencement of all rites, let him say, "Tat Sat"<sup>3</sup>; and before eating or drinking aught let him say, "I dedicate this to Brahman" (103). For the knower of Brahman, duty consists in action for the well-being of fellow-men. This is the eternal Dharma.<sup>4</sup>

I will now, O Shāmbhavi<sup>5</sup>! speak to Thee of the duties relating to Sandhyā<sup>6</sup> in the practice of the Brahma-Mantra, whereby men acquire that real wealth which comes to them in the form of Brahman (105). Where-soever he may be, and in whatsoever posture,<sup>7</sup> the excellent and well-intentioned sādhaḥ shall, at morning, noon, and eventide, meditate upon the Brahman in the manner prescribed. Then, O Devi! let him make japa of the Gāyatrī<sup>8</sup> one hundred and eight times. Offering the japa

<sup>1</sup> See Introduction.

<sup>2</sup> That is, the great Mantra is so efficacious that even if its user omits any rite enjoined by the Shāstras, and so commits pratyavāya, it becomes no obstacle to him.

<sup>3</sup> Tat Sat, or "That one which is," the Unity, which is the source of all diversity (see Introduction).

<sup>4</sup> Yenopāyena martyānām loka-yātrā prasiddhyate,

Tadeva kāryam Brahma-jnairidang dharmang sanātanam.

<sup>5</sup> Feminine of Shambhū, or Shiva.

<sup>6</sup> The daily rite of that name (see Introduction).

<sup>7</sup> Āsana.

<sup>8</sup> Mantra (see Introduction).

to the Devatā,<sup>1</sup> let him make obeisance in the way of which I have spoken (106-107). I have now told thee of the sandhyā to be used by him in the sādhana<sup>2</sup> of the Brahma-Mantra, and by which the worshipper shall become pure of heart (106-108). Listen to Me now, Thou Who art figured with grace, to the Gāyatrī,<sup>3</sup> which destroys all sin.

Say "Parameshvara" in the dative singular,<sup>4</sup> then "vidmahe,"<sup>5</sup> and, Dear One, after the word "Paratattvāya"<sup>6</sup> say "dhīmahi,"<sup>7</sup> adding, O Devi! the words, "tanno Brahma prachodayāt."<sup>8</sup>

#### MANTRA :

"May we know the Supreme Lord ; let us contemplate the Supreme Essence, and may that Brahman direct us."<sup>9</sup>

This is the auspicious Brahma-Gāyatrī which confers Dharmma, Artha, Kāma, and Moksha<sup>10</sup> (109-111).

Let everything which is done, be it worship or sacrifice, bathing, drinking, or eating, be accompanied by the recitation of the Brahma-Mantra (112). When arising at the middle of the fourth quarter of the night, and after bowing to the Preceptor who gave initiation in the Brahma-Mantra, let it be recited with all recollection. Then obeisance should be made to the Brahman as afore-said, after meditating upon Him. This is the enjoined morning rites<sup>11</sup> (113). For Purashcharana,<sup>12</sup> O Beautiful One ! japa of the Mantra should be done thirty-two

<sup>1</sup> Whose japa is made ; in this case the Brahman.

<sup>2</sup> See Introduction.

<sup>3</sup> Mantra (see Introduction).

<sup>4</sup> I.e., Parameshvarāya, "to the Supreme Lord."

<sup>5</sup> "May we know."

<sup>6</sup> "The Supreme Essence."

<sup>7</sup> "Let us contemplate."

<sup>8</sup> "May that Brahman direct us."

<sup>9</sup> That is, towards the attainment of Dharmma, Artha, Kāma, and Moksha. This is the Brahma-Gāyatrī, not the ordinary Vaidika Gāyatrī. Cf. also Ullāsa ix., verse 220.

<sup>10</sup> The Chatur-varga (see Introduction).

<sup>11</sup> Prātaḥ-kṛtya. (of the Brahman worshipper).

<sup>12</sup> The repetition of Mantras as vowed for a particular number of times by the worshipper (see Introduction)



thousand times, for oblations<sup>1</sup> three thousand two hundred times; for the presenting of or offering water to the Devatā,<sup>2</sup> three hundred and twenty times; for purification before worship<sup>3</sup> thirty-two times; and Brāhmanas should be feasted four times<sup>4</sup> (114-115). In Purashcharana<sup>5</sup> no rule need be observed touching food or as regards what should be accepted or rejected. Nor need an auspicious time nor place for performance be selected (116). Whether he be fasting or have taken food, whether with or without bathing, let the Sādhaka, as he be so inclined, make sādhanā<sup>6</sup> with this supreme Mantra (117). Without trouble or pain, without hymn,<sup>7</sup> amulet,<sup>8</sup> nyāsa,<sup>9</sup> mudrā,<sup>10</sup> or setu,<sup>11</sup> without the worship of Ganesha as the Thief,<sup>12</sup> yet surely and shortly the most Supreme Brahman is met face to face (118-119).

In the sādhanā of this great Mantra no other Sangkalpa<sup>13</sup> is necessary than the inclination of the mind thereto and purity of disposition. The worshipper of Brahman sees Brahman in everything (120). The worshipper does not sin, nor does he suffer harm should he perchance in such sādhanā omit anything. On the contrary, if there be any

<sup>1</sup> Havana—*i.e.*, the Homa sacrifice.

<sup>2</sup> Tarpana.

<sup>3</sup> Abhisheka (with water).

<sup>4</sup> According to note of Jaganmohana Tarkālangkāra.

<sup>5</sup> That is, Brahma-Purashcharana.

<sup>6</sup> See Introduction.

<sup>7</sup> Stotra.

<sup>8</sup> Kavacha.

<sup>9</sup> See Introduction.

<sup>10</sup> Mudrā, derived from mud=to please; the disposing in different ways of various parts of the body (see Introduction).

<sup>11</sup> The recitation referred to in the text is of two kinds: Setu, which literally means a bridge, is ordinarily the Mantra; Om, recited at the commencement or end of japa, though the Setu may vary with the Devatā worshipped (see Shāktānanda-taranginī, chap. x.).

<sup>12</sup> One of the manifestations of Ganesha. In this form he robs the worshipper of the fruits of his devotions. He is therefore placated before worship. But this, as the text points out, is unnecessary for the worshipper of Brahman, whom Ganesha cannot harm.

<sup>13</sup> Other ceremonies must be preceded by Sangkalpa, the rule being: manasā sangkalpayet: vāchā abhilapet: karmaṇā chopapādayet. (Let there be resolve in mind, the expression of that resolve by word, and the carrying out of that expressed resolve by act.) This is not necessary in Brahman worship (see Introduction).

omission, the use of this great Mantra is the remedy therefor (121). In this terrible and sinful Age<sup>1</sup> devoid of tapas<sup>2</sup> which is so difficult to traverse, the very seed of liberation is the use of the Brahma-Mantra (122). Various Tantras and Āgamas have prescribed various modes of sādhanā, but these, O Great Devi ! are beyond the powers of the feeble men of this Age (123). For these, O Beloved ! are short-lived, without enterprise, their life dependent on food,<sup>3</sup> covetous, eager to gain wealth, so unsettled in their intellect that it is without rest, even in its attempts at yoga.<sup>4</sup> Incapable, too, are they of suffering and impatient of the austerities of yoga. For the happiness and liberation of such have been ordained the Way of Brahman (124-125). O Devi ! verily and verily I say to You that in this Age there is no other way to happiness and liberation than that by initiation in Brahma-Mantra ; I again say to You there is no other way (126). The rule in all the Tantras is that that which is prescribed for the morning<sup>5</sup> should be done in the morning, Sandhyā<sup>6</sup> thrice daily and worship<sup>7</sup> at midday, but, O Auspicious One ! in the worship of Brahman there is no other rule but the desire of the worshipper (127). Since in Brahma-worship rules are but servants and the prohibitions of other worships do not prevail, who will seek shelter in any other ? (128). Let the disciple obtain a Guru who is a knower of Brahman, peaceful and of placid mind, and then, clasping his lotus-like feet, let him supplicate him as follows :

#### SUPPLICATION TO THE GURU :

O merciful one ! Lord of the distressed ! to thee I have come for protection : cast then the shadows of thy

<sup>1</sup> Kali Yuga.

<sup>2</sup> See Introduction.

<sup>3</sup> Kalau anna-gata-prāṇāh. In the Kali Age, life is dependent on food ; whereas in the Dvāpara, Tretā, and Satya Ages life was centred in the blood, bones, and marrow respectively.

<sup>4</sup> Samādhi.

<sup>5</sup> Prātaḥ-Kṛitya = Morning duty, bathing, etc. (see verse 113, *ante*).

<sup>6</sup> Tri-sandhyā is the usual expression (see Introduction).

<sup>7</sup> Pūjā—i.e., worship of the Deva with offerings and ceremonies.

lotus-like feet over my head, oh thou whose wealth is fame<sup>1</sup> (130).

Having thus with all his powers prayed to and worshipped his Guru, let the disciple remain before him in silence with folded hands (131). The Guru will then carefully examine the signs on and qualities of the disciple,<sup>2</sup> kindly call the latter to him, and give to the good disciple<sup>3</sup> the great Mantra (132). Let the wise one<sup>4</sup> sitting on a seat, with his face to the East or to the North, place his disciple on his left, and gaze with tenderness upon him (133). The Guru, after performing *Rishi-nyāsa*,<sup>5</sup> will then place his hand on his disciple's head, and for the siddhi<sup>6</sup> of the latter make japa<sup>7</sup> of the Mantra one hundred and eight times (134).

Let the excellent Guru, ocean of kindness, next whisper the Mantra seven times into the right ear of the disciple if he be a Brāhmaṇa, or into the left ear if he be of another caste (135). O Kālikā<sup>8</sup> ! I have now described the manner in which instructions in Brahma-Mantra should be given. For this there is no need of pūjā, and his Sangkalpa<sup>9</sup> should be mental only<sup>10</sup> (136). The Guru should then raise the disciple, now become his son, who is lying prostrate at his lotus-feet, and say with affection the following (137).

#### REPLY OF THE GURU :

Rise, my son, thou art liberated : Be ever devoted to the knowledge of Brahman : Conquer thy passions : May thou be truthful, and have strength and health (138).

<sup>1</sup> Yasho-dhana.

<sup>2</sup> The Guru examines the disciple to see whether he is suited to receive the Mantra, and this is done by watching his demeanour and character, etc.

<sup>3</sup> Sat-shishya. The Mantra is given to the Sat-shishya, and not otherwise. <sup>4</sup> That is, the Brahma-jñānī. <sup>5</sup> See Introduction.

<sup>6</sup> Ishṭa-siddhi = fulfilment of disciple's desire.

<sup>7</sup> See Introduction.

<sup>8</sup> Kālī.

<sup>9</sup> See Introduction.

<sup>10</sup> In ordinary worship, Sangkalpa must be performed with dūrvvā grass, flower, rice, sandal-paste, haritakī, tila-seed, which, at the conclusion of the Sangkalpa-Mantra, are poured into the kuṇḍa.

Let the excellent disciple on rising make an offering of his own self, money or a fruit, as he may afford. Remaining obedient to his preceptor's commands, he may then roam the world like a Deva (139). Immediately upon his initiation into this Mantra his soul is suffused with the Divine Being. What need, then, O Deveshi! for such an one to practise various kinds of sādhanā<sup>1</sup>? O Dearest One! I have now briefly told You of the initiation into the Brahma-Mantra (140). For such initiation the merciful mood of the Guru is alone necessary (141). The worshipper of the Divine Power,<sup>2</sup> of Shiva,<sup>3</sup> of the Sun,<sup>4</sup> of Vishnu,<sup>5</sup> Ganesha,<sup>6</sup> Brāhmaṇas versed in the Vedas<sup>7</sup> and all other castes may be initiated (142).

It is by the grace of this Mantra, O Devi! that I have become the Deva of Devas, have conquered Death, and have become the Guru of the whole world. By it I have done whatever I will, casting from Me ignorance and doubt (143). Brahmā<sup>8</sup> was the First to receive the Mantra from Me, and He taught it to the Brahmarshis,<sup>9</sup> who taught it to the Devas.<sup>10</sup> From these the Devars<sup>his</sup><sup>11</sup> learnt it. The Sages<sup>12</sup> learnt it of these last, and royal

<sup>1</sup> See Introduction.

<sup>2</sup> Shāktas = worshippers of Shakti.

<sup>3</sup> Shaivas.

<sup>4</sup> Sauras.

<sup>5</sup> Vaishnavas.

<sup>6</sup> Gānapatyas.

<sup>7</sup> Vipras. The stages in the life of a Brāhmaṇa are Shūdra by birth, Dvi-ja (=twice born) after the Upanayana ceremony, Vipra when he is versed in Vedic knowledge, and Brāhmaṇa when he has the knowledge of the Brahman. In the true sense anyone who knows the Brahman is Brāhmaṇa, as the case of Vishvāmitra illustrates.

<sup>8</sup> Of the Tri-mūrti.

<sup>9</sup> Brahmarshis (see Introduction).

<sup>10</sup> Such as Indra and others.

<sup>11</sup> See Introduction.

<sup>12</sup> Munis, Vyāsa, and others. "He whose heart is not distressed in adversity, in whom all joy in prosperity is lost, from whom passion, fear, and wrath have passed away, he is called a Muni fixed in meditation" (Bhagavad-gītā, chap. ii., verse 56). A more specific definition is Mananāt muniruchyate (a Muni is so called on account of his manana)—that is, of his thought, reasoning, and independent investigation, which follows on hearing, or shravāṇa, and which is itself followed by nidhidyāsana, or profound contemplation on the

*Rishis*<sup>1</sup> learnt it of Sages, and all have thus, through the grace of the Supreme Spirit and this Mantra, become one with Brahman (144-145).

In the use of this Brahma-Mantra, O Great Devi! there are no restrictions. The Guru may without hesitation give his disciple his own Mantra, a father may initiate his sons, a brother his brothers, a husband his wife, a maternal uncle his nephews, a maternal grandfather his grandsons<sup>2</sup> (146-147). Such fault as elsewhere there is in other worships, in the giving of one's own Mantra, in initiation by a father or other near relative, does not exist in the case of this great and successful Mantra (148). He who has heard it, however it may be, from the lips of one initiate in the knowledge of Brahman,<sup>3</sup> is purified, and attains the state of Brahman, and is affected neither by virtue nor sin (149). The householder of the Brāhmanas and other castes who pray with the Brahma-Mantra should be respected and worshipped as being the greatest of their respective classes (150).

Brāhmanas at once become like those who have conquered their passions,<sup>4</sup> and lower castes become equal to Brāhmanas: therefore let all worship those initiate in the Brahma-Mantra, and thus possessed of Divine knowledge (151). They who slight them are as wicked as the slayers of Brāhmanas, and go to a terrible Hell, where they

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conclusion (siddhānta) arrived at after shravana and manana (see Introduction).

<sup>1</sup> Rājars̥his (see Introduction).

<sup>2</sup> This Tantra therefore relaxes in the case of the Brahma-Mantra the rules laid down in others. Thus the Yoginī Tantra forbids initiation by father—at any rate, as regards Shakti-Mantra—maternal uncle, and younger brother. Siddhas or adepts in the Mantra are exempted from the prohibition. Similarly, the Rudra-yāmala Tantra, which also prohibits initiation of daughter by father, and states that the husband should not initiate his wife unless he be himself Mantra-siddha (adept), in which case he may initiate her, not as *putrikā*, but as Shakti. The Bhairavī Tantra also permits initiation by the Guru in his own Mantra.

<sup>3</sup> Brahma-jñānī.

<sup>4</sup> Yatis.

remain as long as the Sun and Stars endure (152). To revile and calumniate a worshipper of the Supreme Brahman is a sin ten million times worse than that of killing a woman or bringing about an abortion (153). As men by initiation in the Brahma-Mantra become freed of all sins, so, O Devi ! also may they be freed by the worship of Thee (154).

End of Third Joyful Message, entitled "Description of the Worship of the Supreme Brahman."

## CHAPTER IV

HAVING listened with attention to that which has been said concerning the worship of the Supreme Brahman, the Supreme Devī greatly pleased again thus questioned Shankara (1).

Shrī Devī said :

O Lord of the Universe and Husband !<sup>1</sup> I bathe with contentment in the nectar of Thy words concerning the excellent worship of the Supreme, which lead to the well-being of the world and to the path of Brahman, and gives light,<sup>2</sup> intelligence,<sup>3</sup> strength, and prosperity<sup>4</sup> (2-3). Thou hast said, O Ocean of Mercy ! that as union with the Brahman<sup>5</sup> is attainable through worship of Him, so it may be attained by worship of Me (4). I wish to know, O Lord ! of this excellent worship of Myself, which as Thou sayest is the cause of union of the worshipper with the Brahman (5). What are its rites, and by what means may it be accomplished ? What is its Mantra, and what the form of its meditation<sup>6</sup> and mode of worship ?<sup>7</sup> (6). O Shambhū<sup>8</sup> ! who but Thee, great Physician of earthly ills, is fit to speak of it, from its beginning to its end, and in all its detail agreeable as it is to Me and beneficent to all humanity ? (7).

Hearing the words of the Devī, the Deva of Devas,

<sup>1</sup> Nātha, also a name of Shiva.

<sup>2</sup> Tejas, which also connotes brilliance and energy.      <sup>3</sup> Buddhi.

<sup>4</sup> Aishvaryya, which also connotes dominion and superhuman power.

<sup>5</sup> Brahma-sāyujya (see Introduction).

<sup>6</sup> Dhyāna.

<sup>7</sup> Pūjā.

<sup>8</sup> A name of Shiva ; from Sham (happiness, bliss, beatitude), and bhū (to be). He Who is and grants happiness (see Introduction).

Husband of Pārvatī,<sup>1</sup> was delighted, and spoke to Her thus : (8)

Shrī Sadāshiva said :

Listen, O Thou of high fortune and destiny, to the reasons why Thou shouldst be worshipped, and how thereby the individual becomes united with the Brahman (9). Thou art the only Parā Prakriti<sup>2</sup> of the Supreme Soul<sup>3</sup> Brahman, and from Thee has sprung the whole Universe—O Shīvā—its Mother (10). O gracious One ! whatever there is in this world, of things which have and are without motion, from Mahat<sup>4</sup> to an atom, owes its origin to and is dependent on Thee (11). Thou art the Original of all the manifestations<sup>5</sup>; Thou art the birth-place of even Us<sup>6</sup>; Thou knowest the whole world, yet none know Thee (12).

Thou art Kālī, Tārīnī, Durgā, Shodashī, Bhuvaneshvarī, Dhūmāvati.<sup>7</sup> Thou art Bagalā, Bhairavī, and Chhinnamastakā.<sup>8</sup> Thou art Anna-pūrṇā,<sup>9</sup> Vāgdevī,<sup>10</sup> Kamalālayā.<sup>11</sup> Thou art the Image or Embodiment of all the

<sup>1</sup> Daughter of Parvata, the mountain Himālaya. A name of the Devī.

<sup>2</sup> The Parā Prakriti and Paramātmā are united in the one (see Introduction).

<sup>3</sup> Paramātmā. Bhāratī explains the word as follows: Parama=He Who is possessed of the Supreme Māyā or Shakti; and Ātmā=He Who exists in all things.

<sup>4</sup> Mahadādi, the Tattva Mahat (intelligence), and the others of the Sāṅkhya Philosophy. This word does not, as is sometimes supposed, mean "great" (mahat), but is derived from the Vedic "mahas," or "maghas," which means "jyotiḥ," or "light."

<sup>5</sup> That is, the Dasha-Mahāvidyā. The Devī as Kālī, Tārā, Chhinnamastā, Dhūmāvati, Shodashī, Bhuvaneshvarī, Bagalā, Kamalā, Mātangī, Bhairavī—names sometimes written on the Nāmāvalī, or chudder, worn by the pious (see Introduction). <sup>6</sup> Brahmā, Viṣṇu, and Shiva.

<sup>7</sup> See Introduction. Tārīnī is Tārā; Durgā is a Manifestation of same Devī; as to others, see Introduction. <sup>8</sup> See Introduction.

<sup>9</sup> The Devī as Dispenser of food; an Image addressed by Shangkarāchārya as the Devī bountiful.

<sup>10</sup> Devī of speech, wisdom, knowledge, science, art, eloquence, music—that is, Sarasvatī, a Wife of Brahmā.

<sup>11</sup> Lakṣmī, spouse of Viṣṇu, "Who lives in the lotus."



Shaktis<sup>1</sup> and of all the Devas (13-14). Thou art both Subtle and Gross, Manifested and Veiled, Formless, yet with form. Who can understand Thee? (15). For the accomplishment of the desire of the worshipper, the good of the world, and the destruction of the Dānavas,<sup>2</sup> Thou dost assume various forms (16). Thou art four-armed, two-armed, six-armed, and eight-armed, and holdest various missiles and weapons for the protection of the Universe (17). In other Tantras I have spoken of the different Mantras<sup>3</sup> and Yantras,<sup>4</sup> with the use of which Thou shouldst be worshipped according to Thy different forms, and there, too, have I spoken of the different dispositions of men<sup>5</sup> (18). In this Kali Age there is no Pashu-bhāva : Divya-bhāva is difficult of attainment, but the practices relating to Vīra-sādhana<sup>6</sup> yield visible fruit (19).

In this Kali Age, O Devi! success is achieved by Kaulika worship<sup>7</sup> alone, and therefore should it be performed with every care (20). By it, O Devi! is acquired the knowledge of Brahman, and the mortal endowed therewith is of a surety whilst living<sup>8</sup> freed from future births and exonerated from the performance of all religious rites (21). According to human knowledge the world appears to be both pure and impure,<sup>9</sup> but when Brahma-jñāna has been acquired there is no distinction between pure and impure (22). For to him who knows

<sup>1</sup> The energy or active power of a Deva, worshipped as His wife under various names. Each Deva necessarily has His Shakti (see Introduction).

<sup>2</sup> A class of Asuras or Demons, sons of Danu, daughter of Dakṣha, and Kashyapa. There are sixty-one, of which eighteen are principal.

<sup>3</sup> See Introduction.

<sup>4</sup> Diagrams (see Introduction).

<sup>5</sup> That is, the Pashu, Vīra, and Divya dispositions (see Introduction).

<sup>6</sup> The worship suited to men in whom the passionate guna (rajas) prevails.

<sup>7</sup> Kulāchāra.

<sup>8</sup> Jivanmukta (see Introduction).

<sup>9</sup> For him who is endowed with Brahma-jñāna, who sees the Brahman in everything, there is no distinction.

Jñānena medhyam akhilam amedhyang jñānato bhavet,  
Brahma-jñāne samutpanne medhyāmedhyang na vidyate.

that the Brahman is in all things and eternal, what is there that can be impure? (23). Thou art the Image of all, and above all Thou art the Mother of all. If Thou art pleased, O Queen of the Devas! then all are pleased (24).

Before the Beginning of things Thou didst exist in the form of a Darkness which is beyond both speech and mind, and of Thee by the creative desire of the Supreme Brahman was the entire Universe born (25). This Universe, from the great principle of Mahat<sup>1</sup> down to the gross elements,<sup>2</sup> has been created by Thee, since Brahman Cause of all causes is but the instrumental Cause<sup>3</sup> (26). It is the Ever-existent, Changeless, Omnipresent, Pure Intelligence unattached to,<sup>4</sup> yet existing in and enveloping all things (27). It acts not, neither does It enjoy. It moves not, neither is It motionless. It is the Truth and Knowledge, without beginning or end, Ineffable and Incomprehensible (28).

Thou the Supreme Yoginī<sup>5</sup> dost, moved by his mere desire,<sup>6</sup> create, protect, and destroy this world with all that moves and is motionless therein (29). Mahākāla,<sup>7</sup> the Destroyer of the Universe, is Thy Image. At the Dissolution of things, it is Kāla Who will devour all (30), and by reason of this<sup>8</sup> He is called Mahākāla, and since Thou devourest Mahākāla Himself, it is Thou who art the Supreme Primordial Kālikā<sup>9</sup> (31).

<sup>1</sup> Mahat-tattva, intelligence (see Introduction).

<sup>2</sup> Earth, water, fire, air, and ether.

<sup>3</sup> Nimitta—that is, Instrumental or Efficient Cause, as opposed to upādāna or Material Cause. Prakṛiti is the latter, whilst Puruṣa is the former. Prakṛiti cannot move without the Puruṣa. The proximity of the latter affects the rajaḥ-guṇa or stirring passionate quality in Prakṛiti, and with this stirring the Evolution of matter commences. Under the influence of the gaze of Puruṣa, Prakṛiti commences the world dance.

<sup>4</sup> Nirlipta, as a drop of water on the lotus-leaf.

<sup>5</sup> Mahā-yoginī. Mahā-yogin is a title of Shiva.

<sup>6</sup> Ichchhā.

<sup>7</sup> A form of Shiva as the Destroyer, under which He is represented as of a black colour of terrific aspect. The term comes from Mahā = Great, and Kāla = to swallow

<sup>8</sup> Kalanāt sarva-bhūtānām = by reason of His devouring all gross or material existence.

<sup>9</sup> Ādyā Kālikā.

Because Thou devourest Kāla, Thou art Kālī, the original form of all things, and because Thou art the Origin of and devourest all things Thou art called the Ādyā Kālī<sup>1</sup> (32). Resuming after Dissolution Thine own form, dark and formless, Thou alone remainest as One ineffable and inconceivable (33). Though having a form, yet art Thou formless ; though Thyself without beginning, multiform by the power of Māyā,<sup>2</sup> Thou art the Beginning of all, Creatrix, Protectress, and Destructress that Thou art (34). Hence it is, O Gentle One ! that whatsoever fruit is attained by initiation in the Brahma-Mantra, the same may be had by the worship of Thee (35).

According to the differences in place, time, and capacity of the worshippers I have, O Devi ! in some of the Tantras spoken of secret worship suited to their respective customs and dispositions (36). Where men perform that worship which they are privileged<sup>3</sup> to perform, there they participate in the fruits of worship, and being freed from sin will with safety cross the Ocean of Being (37). By merit acquired in many previous births the mind inclines to Kaulika doctrine, and he whose soul is purified by such worship himself becomes Shiva<sup>4</sup> (38). Where there is abundance of enjoyment, of what use is it to speak of Yoga,<sup>5</sup> and where there is Yoga there is no enjoyment, but the Kaula<sup>6</sup> enjoys both<sup>7</sup> (39).

<sup>1</sup> Primeval Kālī.

<sup>2</sup> See Introduction.

<sup>3</sup> Ye yatrādhikṛitā martyyāste tatra phala-bhāginah. Thus a Vaishnava should not follow Shaiva practice, and only a Kaulika Tāntrika is privileged to perform its rites. By *yatra*, Bhārati says, is meant either secret or overt worship. Man's mode of worship, it is said, should be according to his privileges (*adhikāra*, or competency), and it is only if he worships within his *adhikāra* that he will enjoy the fruit of his worship, and thereby be freed from his sins and attain liberation.

<sup>4</sup> Bahu-janmārjitaḥ punyair kulāchāre matirbhavet, kulāchārena pūtātmā sākṣhāchchivamayo bhavet.

<sup>5</sup> See Introduction.

<sup>6</sup> Kaula Tāntrika.

<sup>7</sup> The Kaula thus enjoys both Bhoga and Yoga, the worship being with enjoyment (see Introduction). So also the Rudra-yāmala and the Mangala-rāja-stava say: "Where there is worldly enjoyment,

If one honours but one man versed in the knowledge of the essence of Kula doctrine,<sup>1</sup> then all the Devas and Devīs are worshipped—there is no doubt of that (40).

The merit gained by honouring a Kaulika is ten million times that which is acquired by giving away the world with all its gold (41). A Chandāla versed in the knowledge of Kaulika doctrine excels a Brāhmaṇa, and a Brāhmaṇa who is wanting in such knowledge is beneath even a Chandāla<sup>2</sup> (42).

I know of no Dharmma superior to that of the Kaulas, by adherence to which man becomes possessed of Divine knowledge<sup>3</sup> (43). I am telling Thee the truth, O Devi ! Lay it to the heart and ponder over it. There is no doctrine superior to the Kaulika doctrine, the most excellent of all (44). This is the most excellent path kept hidden by reason of the crowd of Pashus,<sup>4</sup> but when the Kali Age advances this pathway will be revealed (45).

Verily and verily I say unto you that when the Kali Age reaches the fullness of its strength there will be no Pashus, and all men on earth will be followers of the Kaulika doctrine (46). O Varārohe<sup>5</sup> ! know that when

there is no liberation ; where there is liberation, there is no worldly enjoyment. But in the case of excellent devotees of Shri-sundarī both liberation and enjoyment are in their hands."

<sup>1</sup> He who acquires divine knowledge (Brahma-tattva) becomes no longer subject to change ; the bond which holds him to worldly things is cut. The Kula-tattva-jña is one versed in the knowledge of Kula, which means here Brahma, and Kula means Brahma Sanātanam, as the Kulārṇava Tantra states : " Na kulang kulamityāhuḥ kulang Brahma Sanātanam "—i.e., by Kula is not meant family dignity, but the Sanātanam Brahma. It is also said : " Kulang Kundalinī shaktir —akulang tu Maheshvara." Kundalinī is Kula, for She is Shakti and Chaitanya, and Brahman is Chaitanya and Shakti.

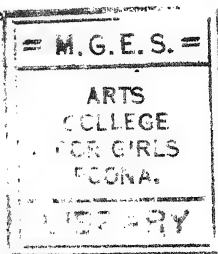
<sup>2</sup> One of the degraded castes engaged in work on the cremation-ground, bone collecting, and the like. Their touch is pollution.

<sup>3</sup> Kaula-dharmmat paro dharmmo nāsti jñāne tu māmāke, Yasyānushīhāna-nātreṇa Brahma-jñānī naro bhavet.

<sup>4</sup> See Introduction.

<sup>5</sup> A title of respect, but also means as here, oh ! beauteous one (one with beautiful hips).

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Vedic and Puranic initiations cease then the Kali Age has become strong (47). O Shive! O Peaceful One! when virtue and vice are no longer judged by the Vedic rules, then know that the Kali Age has become strong (48).

O Sovereign Mistress of Kaula doctrine! when the Heavenly Stream<sup>1</sup> is at some places broken, and at others diverted from its course, then know that the Kali Age has become strong (49). O Wise One! when kings of the Mlechchha race<sup>2</sup> become excessively covetous, then know that the Kali Age has become strong (50).

When women become difficult of control, heartless and quarrelsome, and calumniators of their husbands, then know that the Kali Age has become strong (51). When men become subject to women and slaves of lust, oppressors of their friends and Gurus,<sup>3</sup> then know that the Kali Age has become strong (52). When the fertility of the earth has gone and yields a poor harvest, when the clouds yield scanty rain, and trees give meagre fruit, then know that the Kali Age has become strong (53). When brothers, kinsmen, and companions, prompted by the desire for some trifle, will strike one another, then know that the Kali Age has become strong (54). When the open partaking of flesh and liquor will pass without condemnation and punishment, when secret drinking will prevail, then know that the Kali Age has become strong<sup>4</sup> (55).

As in the Satya, Tretā, and Dvāpara Ages wine and the like could be taken, so they may be taken in the Kali Age in accordance with the Kaulika Dharmma<sup>5</sup> (56).

<sup>1</sup> The Ganges—Gangā.

<sup>2</sup> Mlechchha is a term applied to all non-Aryan peoples, such as the English, the term Ārya, according to Hindu notions, being confined to the people of Āryāvarta.

<sup>3</sup> Guru includes, besides spiritual teachers, others who are deserving of respect. Thus mother and father are called Mahāguru, and the husband is Mahāguru of the wife.

<sup>4</sup> This eating and drinking is the eating and drinking of non-Kaulas (see next verse).

<sup>5</sup> Tāntrika doctrine of the Kaulas, or Kulāchāra.

The Kali Age cannot harm those who are purified by truth, who have conquered their passions and senses, who are open in their ways, without deceit, are compassionate and follow the Kaula<sup>1</sup> doctrine (57). The Kali Age cannot harm those who are devoted to the services of their Guru, to the lotus of their mothers' feet, and to their own wives (58). The Kali Age cannot harm those who are vowed to and grounded in truth, adherents of the true Dharmma,<sup>2</sup> and faithful to the performance of Kaulika rites and duties (59). The Kali Age cannot harm those who give to the truthful KaulikaYogī the elements of worship,<sup>3</sup> which have been previously purified by Kaulika rites (60).

The Kali Age cannot harm those who are free of malice, envy, arrogance, and hatred, and who are firm in the faith of Kaulika<sup>4</sup> dharmma (61). The Kali Age cannot harm those who keep the company of Kaulikas, or live with Kaulika Sages,<sup>5</sup> or serve the Kaulikas<sup>4</sup> (62). The Kali Age cannot harm those Kaulikas<sup>4</sup> who, whatever they may appear outwardly to be,<sup>6</sup> yet remain firm in their Kaulika<sup>4</sup> Dharmma, worshipping Thee according to its doctrine (63). The Kali Age cannot harm those who

<sup>1</sup> Tāntrika doctrine of the Kaulas, or Kulāchāra.

<sup>2</sup> See Introduction.

<sup>3</sup> Tattva, meat, fish, wine, parched food, and woman after purification by the Tāntrika ritual (shodhana).

<sup>4</sup> *Vide ante.*

<sup>5</sup> Sādhu, such as practise Shmashāna Sādhana (worship in the cremation-ground), Shava Sādhana (worship seated on a corpse), etc.

<sup>6</sup> Nānā-vesha-dharāh—literally, having different dress or sectarian marks, etc. This is often understood to mean that the Vāmāchāris's open professions are different from, and help to conceal their adherence to, the secret doctrine. But the true meaning is said to be, not that the Kaula is enjoined to practise hypocrisy, but that a man may be a Shākta at heart, whatever his apparent sect may be. Thus there are Gossains who are known to be Vaishnavas, but who are in fact Shākteyas. Cf. Nityā Tantra, chap. iii.; also Niruttara Tantra, chap. i.; also Tantra-sāra, Kulāchāra-Prakaraṇa, which says: "Shāktas in their heart and outwardly Shaivas, and in assemblies as Vaishnavas; the Kaulas go about in this world in different guises." The reference is made to "assemblies," because Vaishnavas worship in assemblies.

perform their ablutions, charities, penances, pilgrimages, devotions,<sup>1</sup> and offerings of water<sup>2</sup> according to the Kaulika<sup>3</sup> ritual (64).

The Kali Age cannot harm those who perform the ten purificatory ceremonies,<sup>4</sup> such as the blessing of the womb,<sup>5</sup> obsequial ceremonies of their fathers,<sup>6</sup> and other rites according to Kaulika ritual (65). The Kali Age cannot harm those who respect the Kaula-tattva, Kaula-dravya,<sup>7</sup> and Kaula-yogī<sup>8</sup> (66).

The Kali Age is but the slave of those who are free of all crookedness and falsehood, men of candour, devoted to the good of others, who follow Kaulika<sup>3</sup> ways (67). In spite of its many blemishes, the Kali Age possesses one great merit, that from the mere intention of a Kaulika of firm resolution desired result ensues (68). In the other Ages, O Devi ! effort of will produced both religious merit and demerit, but in the Kali Age men by intention merely acquire merit only, and not demerit<sup>9</sup> (69). The slaves of

<sup>1</sup> Vrata (see Introduction).      <sup>2</sup> Tarpana (*ibid.*).      <sup>3</sup> *Vide ante.*

<sup>4</sup> Sangskāra (see *post*, verses 83-90, and Chapter IX.).

<sup>5</sup> The Garbhādhāna ceremony, from garbha (womb) and ādhāna (placing upon), described in Chapter IX., verse 107.

<sup>6</sup> Shrāddha (see p. 26, note 6).

<sup>7</sup> The tattva is ordinarily used in the sense of Pancha-ma-kāra, as in verse 60, but the commentator Bhārati says that Kula-dravya here refers to these, and that in this context Kula-tattva are five kinds of Tāntrika "flowers"—viz., (1) Vajra-pushpa, (2) Svayambhū-kusuma, (3) Kunda-pushpa, (4) Gola-pushpa, (5) Sārva-kālīka-pushpa. The word "flower" is (as in English) used symbolically for the *ritu*, as to which see Chapter V., verse 174, where the meaning of (2), (3), (4) is given. Sārva-kālīka-pushpa, which literally means "the flower of all seasons," is of any kind—that is, is not, as in (2), (3), (4), confined to the *ritu* which first appears and of any woman. According to Kula-chūḍāmaṇi No. (1) is used in drawing on a plate of gold the Tantra of Tārā.

<sup>8</sup> As to Yoga, see Introduction.

<sup>9</sup> *Apare tu yuge devi punyam pāpancha mānasam*

*Nrīṇām-āsīt kalau punyang kevalang na tu duṣh-kṛitam.*

The shloka is stuti-vāda, and means that in former Ages men's intentions had result in good or evil as they wished, but in the present Age, whilst good intentions are quickly realized, from bad intentions evil is slow to result; for the Kali Age, though a degraded Age, is also a favoured one. The child himself may be a weakling, but the greater its infirmities the greater the Mother's help and favours.

the Kali Age, on the other hand, are those who know not Kulāchāra,<sup>1</sup> and who are ever untruthful and the persecutors of others (70). They too are the slaves of the Kali Age who have no faith in Kulāchāras,<sup>1</sup> who lust after others' wives, and hate them who are faithful to Kaulika<sup>1</sup> doctrine (71).

In speaking of the customs of the different Ages, I have, O Gentle One ! and out of love, O Pārvati ! truly recounted to Thee the signs of the dominance of the Kali Age (72). When the Kali Age is made manifest, piety<sup>2</sup> is enfeebled and Truth alone remains ; therefore should one be truthful (73). O Thou Virtuous One ! know this for certain, that whatsoever man does with Truth<sup>3</sup> that bears fruit (74). There is no Dharmma higher than Truth, there is no sin greater than falsehood ; therefore should man seek protection under Truth with all his soul (75). Worship without Truth is useless, and so too without Truth is the Japa<sup>4</sup> of Mantras and the performance of Tapas.<sup>5</sup> It is in such cases just as if one sowed seed in salt earth (76).

Truth is the appearance of the Supreme Brahman ; Truth is the most excellent of all Tapas<sup>5</sup> ; every act is rooted in Truth. Than Truth there is nothing more excellent (77). Therefore has it been said by Me that when the sinful Kali Age is dominant, Kaula ways<sup>6</sup> should be practised truthfully and without concealment<sup>7</sup> (78). Truth is divorced from concealment. There is no concealment without untruth. Therefore is it that the Kaulika-sādhaka should perform his Kaulika-sādhana openly (79). What I have said in other Kaulika Tantras about the concealment<sup>7</sup> of Kaulika-dharmma not being

<sup>1</sup> *Vide ante.*

<sup>2</sup> Dharmma (see Introduction).

<sup>3</sup> Satya-dharmma (*vide ibid.*).

<sup>4</sup> Recitation (see Introduction).

<sup>5</sup> Austerities (see Introduction).

<sup>6</sup> Kulāchāra.

<sup>7</sup> *Vide ante*, note to verse 63, and Niruttara Tantra, chap. i. " Rātrau kula-kriyā kuryyāt, divā kuryyāt cha vaidikīm " (In the day do the Vaidika and in the night the Kaulika rites—a rule of Virāchāra only), as Pashus are, however, prohibited from performing sādhana at night, as all such sādhana connotes maithuna—rātrau naiva yajed Devīṅ sandhyāyāṅ vāparānhake (Nityā Tantra). It is said " at night " not for concealment, but as denoting the particular form of worship then done.



blameworthy is not applicable when the Kali Age becomes strong<sup>1</sup> (80).

In the (First or) Satya Age, O Devi ! Virtue possessed the four quarters of its whole ; in the Tretā Age it lost one-quarter of its Virtue ; in the Dvāpara Age there was of Virtue but two quarters, and in the Kali Age it has but one (81). In spite of that Truth will remain strong, though Tapas<sup>2</sup> and Charity become weakened. If Truth goes Virtue goes also, therefore of all acts Truth should be the abiding support (82). O Sovereign Mistress of the Kaula-Dharmma<sup>3</sup> ! since men can in this Age have recourse to Kaulika Dharmma only, if that doctrine be itself infected with untruth, how can there be liberation ? (83). With his soul purified in every way by Truth, man should, according to his caste and stage<sup>4</sup> of life, perform the following acts in the manner shown by Me (84) : initiation,<sup>5</sup> worship,<sup>6</sup> recitation of Mantras,<sup>7</sup> the worship of Fire with ghee,<sup>8</sup> repetition of Mantras,<sup>9</sup> private devotions,<sup>10</sup> marriage,<sup>11</sup> the conception ceremony,<sup>12</sup> and that performed in the fourth, sixth, or eighth months of pregnancy,<sup>13</sup> the natal rite,<sup>14</sup> the naming<sup>15</sup> and tonsure<sup>16</sup> ceremonies, and obsequial rites upon cremation<sup>17</sup> and after death.<sup>18</sup> All such ceremonies should be performed in the manner approved by the Āgamas (85-86).

The ritual which I have ordained should be followed, too, as regards Shrāddha at holy places,<sup>19</sup> dedication of a

<sup>1</sup> This is an ordinance abrogating during the period mentioned the law of secrecy, which had governed the Tāntrika Virāchāra ritual when the Vaidikāchāra was in greater force.

<sup>2</sup> Austerity, etc. (see Introduction).

<sup>4</sup> Āshrama (see Introduction).

<sup>6</sup> Pūjā (*ibid.*). <sup>7</sup> Japa (*ibid.*).

<sup>9</sup> Purashcharana (*ibid.*).

<sup>11</sup> Udvāha. For this and the following, see Introduction.

<sup>12</sup> Pungsavana.

<sup>14</sup> Jāta-karmma.

<sup>16</sup> Chūdā-karana. In all castes the shikhā or tuft at the back of the head is kept. The Kshatriya preserves also the kākā-paksha.

<sup>17</sup> Mṛita-kṛitya, or mṛita-kṛityā.

<sup>19</sup> As at Gayā, Prayāga.

<sup>3</sup> Kuleshvāri.

<sup>5</sup> Dikshā (*ibid.*).

<sup>8</sup> Homa (*ibid.*).

<sup>10</sup> Vrata (*ibid.*).

<sup>13</sup> Simantonnayana.

<sup>15</sup> Nāma-karana.

<sup>18</sup> Shrāddha.

bull,<sup>1</sup> the autumnal festival,<sup>2</sup> on setting out on a journey,<sup>3</sup> on the first entry into a house,<sup>4</sup> the wearing of new clothes or jewels, dedication of tanks, wells, or lakes,<sup>5</sup> in the ceremonies performed at the phases of the Moon,<sup>6</sup> the building<sup>7</sup> and consecration of houses, the installation<sup>8</sup> of Devas, and in all observances to be performed during the day or at night, in each month, season, or year, and in observances both daily or occasional, and also in deciding generally what ought and what ought not to be done, and in determining what ought to be rejected and what ought to be adopted (87-90). Should one not follow the ritual ordained, whether from ignorance, wickedness, or irreverence, then one is disqualified for all observances, and becomes a worm in dung (91). O Maheshi<sup>9</sup>! if when the Kali Age has become very powerful any act be done in violation of My precepts, then that which happens is the very contrary of that which is desired (92). Initiation of which I have not approved destroys the life of the disciple, and his act of worship is as fruitless as oblations poured on ashes,<sup>10</sup> and the Deva whom he worships becomes angry or hostile, and at every step he encounters danger (93). Ambikā<sup>11</sup>! he who during the dominance of the Kali Age, knowing My ordinances, yet performs his religious observances in other ways, is a great sinner (94). The man

<sup>1</sup> *Vrīṣhotsarga*, Shrāddha of the second degree, the first being *Dāna-sāgara* (Ocean of gifts); the third is *Chandana-dhenu* (Sandal-wood and Cows), which is performed only for women who leave surviving their husbands and sons; the fourth is *Tila-kāñchana* (Tilseed and Gold).

<sup>2</sup> *Shāradotsava*=the *Durgā Pūjā*, in autumn, the vernal worship being called *Vāsantī*.

<sup>3</sup> *Yātrā*.

<sup>4</sup> *Gṛīha-pravesha*—that is, entering into a house for the first time to live there.

<sup>5</sup> See Chapter XIII., *pośi*, verse 166.

<sup>6</sup> *Tithi*.

<sup>7</sup> *Gṛihārambha*=beginning to build a house, laying the foundation of a house.

<sup>8</sup> *Pratishṭhā*.

<sup>9</sup> Feminine of *Mahesha*=Great Lord.

<sup>10</sup> They should be poured on Fire.

<sup>11</sup> A title of the *Devī*, meaning Mother of the Universe (see *Lalitā-sahasra-nāma*, verse 69). *Devī* is also called Holy Mother (*Shrī-mātā*) (see Introduction).

who performs any Vrata,<sup>1</sup> or marries according to other ways, will remain in a terrible Hell so long as the Sun and Moon endure (95). By his performance of Vrata he incurs the sin of killing a Brāhmana, and similarly by being invested with the sacred thread he is degraded.<sup>2</sup> He merely wears the thread, and is lower than a Chandāla<sup>3</sup> (96), and so too the woman who is married according to other ways than Mine is to be despised, and, O Sovereign Mistress of the Kaulas<sup>4</sup>! the man who so marries is her associate in wrong, and is day after day guilty of the sin of going with a prostitute<sup>5</sup> (97). From him the Devatā will not accept food, water, and other offerings, nor will the Pitris<sup>6</sup> eat his offerings, considering them to be as it were mere dung and pus (98). Their children are bastards,<sup>7</sup> and disqualified for all religious, ancestral, and Kaulika<sup>8</sup> observances and rites (99). To an image dedicated by rites other than those prescribed by Shambhū<sup>9</sup> the Deva never comes. Benefit there is none either in this or the next world. There is but mere waste of labour and money (100).

A Shrāddha performed according to other rites than those prescribed by the Āgamas is fruitless, and he who performs it will go to Hell together with his Pitris<sup>10</sup> (101). The water offered by him is like blood, and the funeral cake<sup>11</sup> like dung. Let the mortal then follow with great

<sup>1</sup> See Introduction.

<sup>2</sup> Vrātya = a degraded or disqualified Brāhmana.

<sup>3</sup> See p. 36, note 3.

<sup>4</sup> Kula-nāyikā, used here in this sense (Mistress of the Tāntrikas), though ordinarily denoting the woman worshipped as Shakti in Latā-sādhana by Vāmāchārīs.

<sup>5</sup> Maithuna purchased at a price (Kraya-kṛita maithuna) is greatly condemned.

<sup>6</sup> The departed Spirits of the Ancestors (see Introduction).

<sup>7</sup> Kānīna = son of an unmarried woman. Kānīnaḥ kanyakā-jāto mātāmaha-suto mataḥ (Yājñavalkya).

<sup>8</sup> Tānika (see Introduction).

<sup>9</sup> Shiva.

<sup>10</sup> The departed Spirits of the Ancestors (see p. 6, note 10), for whose spiritual benefit Shrāddha is performed.

<sup>11</sup> Pinda.

care the precepts of Shankara<sup>1</sup> (102). What is the need of saying more? Verily and verily I say to You, O Devi! that all that is done in disregard of the precepts of Shambhū<sup>1</sup> is fruitless (103). For him who follows not His precepts there is no future merit. That which has been already acquired is destroyed, and for him there is no escape from Hell (104). O Great Ruler<sup>2</sup>! the performance of daily and occasional duties in the manner spoken of by Me is the same as worshipping Thee (105). Listen, O Devi! to the particulars of the worship with its Mantras<sup>3</sup> and Yantras,<sup>4</sup> which is the medicine for the ills of the Kali Age (106).

End of the Fourth Chapter, entitled "Introduction of the Worship of the Supreme Prakṛiti."

<sup>1</sup> Title of Shiva (see p. 5, note 3, and Introduction).

<sup>2</sup> Maheshāni, feminine of Maheshāna, title of Shiva.

<sup>3</sup> See Introduction.

<sup>4</sup> Mystic Diagrams (see *ibid.*).

## CHAPTER V

SHRĪ SADĀSHIVA said :

Thou art the Ādyā Paramā Shakti,<sup>1</sup> Thou art all Power.<sup>2</sup> It is by Thy power<sup>3</sup> that We (the Trinity) are powerful<sup>4</sup> in the acts of creation, preservation, and destruction. Endless and of varied colour and form are Thy appearances, and various are the strenuous efforts whereby the worshippers may realize them. Who can describe them ? (1-2). In the Kula Tantras and Āgamas<sup>5</sup> I have, by the aid of but a small part of Thy mercies and with all My powers, described the Sādhana and Archana<sup>6</sup> of Thy appearances ; yet nowhere else is this very secret Sādhana revealed. It is by the grace of this (Sādhana), O Blessed One ! that Thy mercy in Me is so great (3-4). Questioned by Thee I am no longer able to conceal it. For Thy pleasure, O Beloved ! I shall speak of that which is dearer to Me than even life itself (5). To all sufferings it brings relief. It wards off all dangers. It gives Thee pleasure, and is the way by which Thou art most swiftly obtained (6). For men rendered wretched by the taint of the Kali Age,<sup>7</sup> short-lived and unfit for strenuous effort, this is the greatest wealth (7). In this (sādhana) there is no need for a multiplicity of Nyāsa,<sup>8</sup> for fasting or other practices of self-restraint.<sup>9</sup> It is simple and pleasurable, yet yields great fruit to the worshipper (8). Then first listen, O Devi ! to the Mantroddhāra<sup>10</sup> of the

<sup>1</sup> That is, Primordial Supreme Shakti.    <sup>2</sup> Sarvva-shakti-svarūpiṇī.

<sup>3</sup> Tava shaktyā.

<sup>4</sup> Shaktāḥ.

<sup>5</sup> See Introduction.

<sup>6</sup> As to the specific meaning of these terms, which, speaking generally, mean worship, see Introduction.

<sup>7</sup> See Introduction.

<sup>8</sup> See *ibid.*

<sup>9</sup> Sangyama (see Introduction as to Vrata).

<sup>10</sup> See p. 24, note 6, *ante*.

Mantra, the mere hearing of which liberates man from future births while yet living<sup>1</sup> (9).

By placing "Prāṇesha" on "Taijasa," and adding to it "Bherunda" and the Vindu, the first Vija<sup>2</sup> is formed.<sup>3</sup> After this, proceed to the second (10). By placing "Sandhyā" on "Rakta," and adding to it "Vāma-netra" and Vindu, the second Mantra is formed.<sup>4</sup> Now listen, O Blessed One! to the formation of the third Mantra.

Prajāpati is placed on Dīpa, and to them is added Govinda and Vindu.<sup>5</sup> It yields happiness to the worshippers: After making these three Mantras add the word Parameshvari<sup>6</sup> in the vocative, and then the word for Vahni-kāntā.<sup>7</sup> Thus, O Blessed One! is the Mantra of ten letters formed.<sup>8</sup> This Vidyā<sup>9</sup> of the Supreme Devī contains in itself all Mantras<sup>10</sup> (11-13).

<sup>1</sup> Jīvanmukta (see Introduction).

<sup>2</sup> Or Mantra (see Introduction).

<sup>3</sup> Prāṇesha means "the Lord of Life," and signifies the letter *Ha*. *Ha-kāra* may mean either Vishnu or Shiva, or the latter alone, according to the Mantrā-bhidhāna. *Ha-kāra* is the Vija of Akāsha (Vyoma)—Shiva being Mahākāsha-rūpī, the Great Ether Self. *Taijasa* (tejas) means Fire, and signifies the letter *Ra* (Rang being the Vija of Fire). *Bherunda*, an attendant of Durgā, signifies the long vowel *ī*. Thus, *Ha+Ra=Hra+ī=Hrī+* the Vindu (point or sign Anusvāra) = *Hring*.

<sup>4</sup> *Sandhyā=Sha*, *Rakta=Ra*, *Vāma-Netra=the long vowel ī*, and Vindu is the point Anusvāra. Thus, *Sha+Ra=Shra+ī=Shrī+* the Vindu = *Shring*.

<sup>5</sup> *Prajā-pati*, or *Brahmā*, Lord of creation = *Ka*; *Dīpa*, or Fire (whose Vija is Rang) = *Ra*; *Govinda=long vowel ī*; and Vindu is the sign Anusvāra. Thus, *Ka+Ra=Kra+ī=Kri+* Vindu = *Kring*.

<sup>6</sup> Title of the Great Devī, as the Supreme Lord.

<sup>7</sup> Wife of Vahni=Fire—that is, the word "Svāhā," used in making oblation to Fire or at the conclusion of the feminine Mantra (see *post*).

<sup>8</sup> That is, *Hring*, *Shring*, *Kring* *Pa-ra-me-shva-ri*, *Svā-hā*. The vowels are the Shakti of the consonants, which cannot be uttered without them. Therefore, consonant and vowel annexed are treated as one letter.

<sup>9</sup> *Vidyā* is the feminine Mantra, the sex of the Mantra changing with that of its presiding Deva. The *Sārada-tilaka* says that if a Mantra is followed by *Hung* or *Phaṭ*, it is a masculine Mantra (*Purusha*; *Pung-Mantra*). Those which end with *Svāhā* are feminine, and those ending with *Namaḥ* are neuter.

<sup>10</sup> *Sarvva-vidyāmāyī*, or the soul of all *Vidyās* (*Hari-harānanda Bhārati*). All the *Vidyās* are included in it (*Tarkālangkāra*).

The most excellent worshipper should for the attainment of wealth and all his desires make Japa of each or all of the first three Vijas<sup>1</sup> (14). By omitting the first three Vija the Vidyā<sup>2</sup> of ten letters become one of seven.<sup>3</sup> By prefixing the Vija of Kāma,<sup>4</sup> or the Vāgbhava,<sup>5</sup> or the Tāra,<sup>6</sup> three Mantras of eight letters each are formed<sup>7</sup> (15).

At the end of the Mantra of ten letters the word Kālikā<sup>8</sup> in the vocative should be uttered, and then the first three Vija,<sup>9</sup> followed by the name of the Wife of Vahni<sup>10</sup> (16). This Vidyā<sup>11</sup> is called *Shodashi*,<sup>12</sup> and is concealed in all the Tantras. If it be prefixed by the Vija of Vadhū<sup>13</sup> or by the Pranava,<sup>14</sup> two Mantras of seventeen letters each are formed<sup>15</sup> (17).

O Beloved! there are tens of millions upon tens of millions,<sup>16</sup> nay an hundred millions,<sup>17</sup> nay countless Mantras for Thy worship. I have here but shortly stated twelve of them (18). Whatsoever Mantras are set forth in the

<sup>1</sup> Hring, Shring, Kring. Bhārati gives a variant—"for the attainment of piety, desire, wealth."

<sup>2</sup> Feminine Mantra (*vide* p. 61, note 9).

<sup>3</sup> That is, omitting the first three letters, Hring, Shring, and Kring. The Mantra is then Pa-ra-me-shva-ri-Svā-hā.

<sup>4</sup> The Vija of Kāma—Deva of Desire—is Kling.

<sup>5</sup> Vāgbhavā is Sarasvatī, Devī of Learning and Speech, whose Vija is Aing.

<sup>6</sup> That is, the Pranava = Ong.

<sup>7</sup> That is, to the Mantra of seven letters thus formed either of the following three Mantras are added—that is, Kling, or Aing, or Ong—then separate Mantras of eight letters each are formed, which are Kling Parameshvari Svāhā, Aing Parameshvari Svāhā, Ong Parameshvari Svāhā.

<sup>8</sup> Title of the Devī.

<sup>9</sup> That is, Hring, Shring, Kring.

<sup>10</sup> That is, Svāhā.

<sup>11</sup> The Mantra thus formed is: Hring, Shring, Kring Parameshvari Kālike, Hring, Kring Svāhā.

<sup>12</sup> Feminine of *Shodasha*, so called because composed of sixteen letters.

<sup>13</sup> That is, the Vadhū (woman) Vija—String.

<sup>14</sup> Ong.

<sup>15</sup> That is, the Mantra in Note 4, *ante*, plus either "String" or "Ong."

<sup>16</sup> Koī.

<sup>17</sup> Arvvuda.

various Tantras, they are all Thine, since Thou art the *Ādyā Prakṛiti*<sup>1</sup> (19). There is but one *sādhana* in the case of all these Mantras, and of that I shall speak for Thy pleasure and the benefit of humanity (20).

Without *Kulāchāra*,<sup>2</sup> O Devi! the *Shakti-Mantra*<sup>3</sup> is powerless to give success, and therefore the worshipper should worship the *Shakti* with *Kulāchāra* rites (21). O *Ādyā*!<sup>4</sup> the five essential Elements in the worship of *Shakti* have been prescribed to be Wine,<sup>5</sup> Meat,<sup>6</sup> Fish,<sup>7</sup> parched Grain,<sup>8</sup> and the Union of man with woman<sup>9</sup> (22). The worship of *Shakti* without these five elements<sup>10</sup> is but the practice of evil magic.<sup>11</sup> That *Siddhi* which is the object of *sādhana* is never attained thereby, and obstacles are encountered at every step (23). As seed sown on barren rocks does not germinate, so worship<sup>12</sup> without these five elements is fruitless (24).

Without the prior performance of the morning rites<sup>13</sup> a man is not qualified to perform the others. And therefore, O Devi! I shall first speak of those which are to be performed in the morning<sup>13</sup> (25). In the second half of

<sup>1</sup> See Introduction.

<sup>2</sup> *Tāntrika* doctrine in its *Kaula* form.

<sup>3</sup> The Mantra of the *Devī*—*Shakti* of *Shiva*.

<sup>4</sup> *Ādyā*, Who is from the beginning. *Ādye* is in the vocative.

<sup>5</sup> *Madya* (or other fermented liquor).

<sup>6</sup> *Māṅsa*.

<sup>7</sup> *Matsya*.

<sup>8</sup> *Mudrā*, a term here used in its technical *Tāntrika* sense, but which ordinarily means "ritual gestures with the fingers or postures of the body." See as to these last four *tattva* the Introduction.

<sup>9</sup> *Maithuna* (see p. 12, note 10, and Introduction).

<sup>10</sup> Ordinarily called the *Pancha Ma-kāra* (Five M's), as to which see Introduction. They are here called *Pancha-tattva*, and elsewhere *Pancha-dravya*.

<sup>11</sup> *Abhichāra*. *Abhichāra* is an incantation to injure or destroy, and is, according to *Hariharānanda Bhārati*, the equivalent of *Hingsā-karma*—an act injurious to others. For the meaning of this passage see Introduction.

<sup>12</sup> *Pūjā*.

<sup>13</sup> *Prātaḥ-kṛitya*, such as bathing, morning prayers, etc. (*vide post*).



## 64 TANTRA OF THE GREAT LIBERATION

the last quarter of the night<sup>1</sup> the disciple should rise from sleep. Having seated himself and shaken off drowsiness, let him meditate upon the image<sup>2</sup> of his Guru :

### DHYĀNA :

As two-eyed and two-armed, situate in the white lotus of the head<sup>3</sup> (26) ; clad in white raiment, engarlanded with white flowers, smeared with sandal paste. With one hand he makes the sign which dispels fear, and with the other that which bestows blessings. He is calm, and is the image of mercy. On his left his Shakti, holding in her hand a lotus, embraces him. He is smiling and gracious, the bestower of the fulfilment of the desires of his disciples (27-28).

O Kuleshvari<sup>4</sup>! the disciple should, after having thus meditated upon his Teacher and worshipped him with the articles of mental worship,<sup>5</sup> make Japa with the excellent Mantra, the Vāgbhava-Vija<sup>6</sup> (29).

After doing Japa<sup>7</sup> of the Mantra as best lies in his power, the wise disciple should, after placing the Japa<sup>8</sup> in the right palm of his excellent Guru, bow before him, saying meanwhile the following (30) :

### MANTRA :

I bow to thee, O Sad-guru,  
Thou who destroyeth the bonds which hold us to this  
world,  
Thou who bestoweth the vision of Wisdom,<sup>9</sup>

<sup>1</sup> Arunodaya.

<sup>2</sup> For the purpose of meditation a definite picture is formed in the mind's eye, which is to be the subject of Dhyāna.

<sup>3</sup> One of the higher Chakras—the Lotus of twelve white petals under the Sahasrāra, where the Sushumnā Nāḍī ends.

<sup>4</sup> Feminine of Kuleshvara, a name of Shiva.

<sup>5</sup> Mānasa upachāra=articles of mental worship (see verses 142-157 of this Ullāsa).

<sup>6</sup> That is, "Aing," Vāgbhavā being Sarasvatī (*vide ante*).

<sup>7</sup> Recitation of the Mantra (see Introduction).

<sup>8</sup> That is, the merit of it.

<sup>9</sup> Jnāna-drishṭi.

Together with worldly enjoyment and final liberation,<sup>1</sup>  
 Dispeller of ignorance,  
 Revealer of the Kula-dharmma,<sup>2</sup>  
 Image in human form of the Supreme Brahman (31-32).

The disciple, having thus made obeisance to his Guru, should meditate upon his *Ishta-devatā*,<sup>3</sup> and worship Her as aforesaid,<sup>4</sup> inwardly reciting the *Mūla-mantra*<sup>5</sup> meanwhile (33). Having done this to the best of his powers, he should place the Japa in the left palm of the Devī, and then make obeisance to his *Ishta-devatā* with the following (34) :

#### MANTRA.

To thee I bow Who art one with, and the Supporter of, the  
 Universe,  
 I bow to Thee again and yet again, the Ādyā Kālīkā,<sup>6</sup> both  
 Creatrix and Destructress (35).

Having thus made obeisance to the Devī, he should leave his house, placing his left foot first, and then make water, discharge his bowels, and cleanse his teeth (36). He then should go towards some water, and make his ablutions in the manner prescribed (37). First of all let him rinse his mouth, and then enter the water, and stand therein up to his navel. He should then cleanse his body by a single immersal only, and then, standing up and rubbing himself, rinse his mouth, saying the Mantra the while<sup>7</sup> (38). That best of worshippers, the Kula-Sād-haka,<sup>8</sup> should then sip a little water and say :

<sup>1</sup> See *Yoga-Vāshishtha*, *Nirvāṇa-Prakarana*, III., chap. lxxxv.

<sup>2</sup> *Tāntrika* doctrine of the Kaulas.

<sup>3</sup> That is, the particular *Devatā* whom the particular disciple worships.

<sup>4</sup> That is, the way the Guru has been worshipped.

<sup>5</sup> That is, the root or primary Mantra—*Hring*, *Shring*, *Kring*, *Parameshvari Kālike*, *Hring*, *Shring*, *Kring* *Svāhā*.

<sup>6</sup> *Vide* chap. iv., verse 31.

<sup>7</sup> *Māntram āchamanam*, or rinsing the mouth and reciting of the *Tāntrika* Mantras at the same time.

<sup>8</sup> *Tāntrika* worshipper.

## MANTRA.

Ātma-tattvāya Svāhā.

After that he should again sip water twice, followed in each case by the

## MANTRAS.

Vidyā-tattvāya Svāhā.

Shiva-tattvāya Svāhā,

respectively.<sup>1</sup> Lastly, he should rinse the upper lip twice<sup>2</sup> (39).

Then, O Beloved ! the wise disciple should draw on the water the Kula-yantra<sup>3</sup> with the Mantra<sup>4</sup> in its centre, and do Japa over it with the Mūla-mantra<sup>5</sup> twelve times (40). Then meditating on the Water<sup>6</sup> as the Image of Fire,<sup>7</sup> let him offer it thrice to the Sun in his joined palms. Sprinkling it thrice over his head, let him close the seven openings therein<sup>8</sup> (41). Then for the pleasure of the Devī he should immerse himself thrice, leave the water, dry his body, and put on two pieces of clean cloth.<sup>9</sup>

Tying up his hair whilst reciting the Gāyatrī,<sup>10</sup> he should mark on his forehead with pure earth or ashes the tilaka<sup>11</sup> and tri-pundra,<sup>12</sup> with a Vindu<sup>13</sup> over it (42). Let the

<sup>1</sup> The worshipper here offers with the Mantra Svāhā (see p. 30, note 1) oblation of water to the essential soul, knowledge of the Supreme, and Shiva.

<sup>2</sup> This is the method of rinsing one's mouth referred to in verse 38, and called Tāntrika, or Mantra manner of rinsing the mouth.

<sup>3</sup> Diagram (see Introduction).

<sup>5</sup> *Vide ante*, p. 65, note 5.

<sup>6</sup> The water of the Kula-yantra—that is, the Yantra drawn as above.

<sup>7</sup> Tejorūpa. Tejas = Fire or radiance.

<sup>8</sup> That is, the two eyes, two ears, two nostrils, and mouth.

<sup>9</sup> Shuddha-vāsasī.

<sup>10</sup> The Tāntrika Gāyatrī Mantra is given later in this Chapter.

<sup>11</sup> The sectarian mark on the forehead or between the eyebrows.

<sup>12</sup> A mark consisting of three lines on the forehead, back, head, and shoulders, or three horizontal lines across the forehead, worn by Shaivas or Shāktas.

<sup>13</sup> Literally, drop, point. A mark like the point Anusvāra.

worshipper then perform both the Vaidika and Tāntrika forms of Sandhyā<sup>1</sup> in their respective order. Listen while I now describe to you the Tāntrika Sandhyā (44).

After rinsing his mouth in the manner described, he should, O Blessed One ! invoke into the water the Waters of the holy Rivers thus (45) :

#### MANTRA.

O Gangā, Yamunā, Godāvarī, Sarasvatī, Narmmadā, Sindhu, Kāverī, come into this water (46).<sup>2</sup>

The intelligent worshipper having invoked the sacred Rivers with this Mantra, and made the angkusha<sup>3</sup>-mudrā, should do Japa with the Mūla-mantra<sup>4</sup> twelve times (47). Let him then again utter the Mūla-mantra, and with the middle and nameless<sup>5</sup> fingers joined together throw drops of that water thrice upon the ground (48).

He should then sprinkle his head seven times with the water, and taking some in the palm of his left hand cover it up with his right (49). Then inwardly reciting the Vija of Īshāna,<sup>6</sup> Vāyu,<sup>7</sup> Varuṇa,<sup>8</sup> Vahni,<sup>9</sup> and Indra<sup>10</sup> four

<sup>1</sup> See Introduction.

<sup>2</sup> The vocative forms in *e* and *i* are not given.

<sup>3</sup> Angkusha is a hook used to drive an elephant. The first finger is bent at the second joint in the shape of a hook, the fist being closed.

<sup>4</sup> *Vide ante*, p. 65, note 5.

<sup>5</sup> The third or ring finger.

<sup>6</sup> Īshāna is the name of Shiva, and the presiding Deva of the Mantra Hang.

<sup>7</sup> Lord of the element of Air, and the presiding Deva of the Mantra Yang. "His noise comes rending and resounding, moving onward he makes all things ruddy. He comes propelling the dust of the earth. The gusts of air rush after him, and congregate upon him as women in an assembly. Hasting forward, he never reels. Friend of the waters first born, holy, in what place was he born ! His sounds have been heard, but his form is not seen" (Hymn to Vāyu, Muir, O.S.T., verse 146).

<sup>8</sup> Varuṇa, originally Deva of the Heavens, and regarded later in the Purāṇas as Lord of the Waters (Jala-pati), whose Mantra is Vang (see as to Varuṇa, Muir, O.S.T., verses 58, 64, 73, 75, and *Vishnu Purāṇa*).

<sup>9</sup> Agni, or Vahni (he who receives the homa), is presiding Deva of Fire, whose Mantra is Rang.

<sup>10</sup> Indra, Deva of the Firmament, King of Celestials, presiding over the Mantra Lang. He is Svarga-pati, Lord of Heaven (*sva*ḥ), whose

times, the water should be transferred to the right palm<sup>1</sup> (50). Seeing (in his mind's eye) and meditating upon the water as Fire,<sup>2</sup> the worshipper should draw it through the nose by *Īdā*,<sup>3</sup> expel it through *Pingalā*<sup>4</sup> (into his palm), and so wash away all inward impurity (51).

The worshipper should then three times<sup>5</sup> dash the water (so expelled into his palm) against an (imaginary) adamant.<sup>6</sup> Uttering the Astra-Mantra,<sup>7</sup> let him then wash his hands (52). Then rinsing his mouth, oblation of water should be offered to the Sun with the following (53) :

#### MANTRA.

Ong Hrīng Hangsa. To Thee, O Sun, full of heat, shining, effulgent, I offer this oblation ; *svāhā*<sup>8</sup> (54).

Then let him meditate morning, midday, and evening upon the great *Devī Gāyatrī*,<sup>9</sup> the Supreme *Devī*, as manifested in her three different forms and according to the three qualities<sup>10</sup> (55).

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home is on Mount Meru, in the City of gems and gold built by Vishvakarmā, amid shady gardens of fragrant flowers and luscious fruits, inhabited by beautiful *Apsarās* and resounding with song and music.

<sup>1</sup> The whole Mantra is then Hang, Yang, Vang, Rang, Lang.

<sup>2</sup> *Tejomaya*.

<sup>3</sup> That is, the left nostril.

<sup>4</sup> Or right nostril.

<sup>5</sup> In other Tantras, and as a matter of practice, it is only once.

<sup>6</sup> *Vajra-Shilā*. This process is known as "*agha-marshana*," or destruction of sin. Water is expelled with the sins through *Pingalā*, and then for the destruction of the latter dashed against an imaginary adamant. In practice the water is dashed against the left palm, which the *Sādhaka* conceives to be of adamant hardness.

<sup>7</sup> That is, the Weapon-Mantra, or "*Phat*."

<sup>8</sup> Ong Hrīng Hangsa, *ghrīni* *Sūrya* idam *arghyam* *tubhyam* *svāhā*.

<sup>9</sup> *Guna*, or qualities—viz., *Sattva*, *Rajas*, *Tamas*. In her *Sātvika* form she is represented as *Vaishnavī*; in her *Rājasika* form as *Brāhmī*; and in her *Tāmasika* form as *Shaivī*.

<sup>10</sup> The *Devī* of the *Gāyatrī* Mantra. In the *Purānas*, *Gāyatrī* is represented as Consort of *Brahmā*.

## DHYĀNA.

In the morning meditate upon Her in Her Brāhmī form,<sup>1</sup> as a Maiden of ruddy hue, with a pure smile, with two hands, holding a gourd<sup>2</sup> full of holy water, garlanded with crystal beads, clad in the skin of a black antelope, seated on a Swan (56). At midday meditate upon Her in Her Vaishnavī form,<sup>3</sup> of the colour of pure gold,<sup>4</sup> youthful, with full and rising breasts, situated in the Solar disc, with four hands holding the conch-shell, discus, mace, and lotus, seated on Garuḍa, garlanded with wild-flowers (57-58). In the evening the Yati should meditate upon Her as of a white colour, clad in white raiment, old and long past her youth, with three eyes, beneficent, propitious, seated on a Bull, holding in Her lotus-like hands a noose, a trident, a lance, and a skull<sup>5</sup> (59-60).

Having thus meditated on the great Devī Gāyatrī, and offered water three times in the hollow of his joined hands, the worshipper should make Japa with the Gāyatrī either ten or a hundred times (61). Listen now, O Devi of the Devas! while I out of my love for Thee recite the Gāyatrī (62).

After the word "Ādyāyai" say "vidmahe," and then "Parameshvaryai<sup>6</sup> dhīmahi: tannaḥ Kālī pracho-

<sup>1</sup> Rājasika as Brāhmī. Brāhmā is generally pictured as a red man with four hands, seated on a Swan, dressed in white. <sup>2</sup> Kamandalu.

<sup>3</sup> Sāttvika as Vaishnavī. Vishnu is pictured as of a dark colour, four-armed, holding the articles mentioned, riding upon the bird Garuḍa, dressed in yellow robes. The Mahābhārata pictures him as seated in Vaikuntha, the heaven of Vishnu, on a seat glorious as the midday sun, resting on white lotuses with his consort Lakṣmī, who shines like a continued blaze of lightning, and from whose body the fragrance of the lotus extends 800 miles.

<sup>4</sup> Shyāma-varṇā. According to Commentator on Shatchakranirūpana, v. 11, but usually green.

<sup>5</sup> Tāmasika as Shaivī. Each Deva or Devi has His or Her Vāhana or vehicle. In this case the Bull Nandī. Shiva is always represented of a white colour, and is described in the Shiva-stotra as shining like a mountain of silver (rajata-giri-nibha).

<sup>6</sup> "Let us think upon Ādyā; let us meditate on Parameshvarī (the Supreme Devī). May Kālī direct us (in the path of Dharma, Artha,

dayāt." This is Thy Gāyatrī which destroys all great sins (63). The inward recitation of this Vidyā<sup>1</sup> thrice daily obtains the fruit of the performance of Sandhyā.<sup>2</sup> Water should then be offered to the Devas, *Rishis*,<sup>3</sup> and the *Pitris*<sup>4</sup> (64). First say the *Pranava*,<sup>5</sup> and then the name of the Deva (the *Rishi* or the *Pitri*) in the accusative case, and after that the words "tarpayāmi namaḥ."<sup>6</sup> When, however, oblation is offered to Shakti, the Māyā Vīja<sup>7</sup> should be said in place of the *Pranava*, and in lieu of *Namaḥ* the Mantra Svāhā<sup>8</sup> (65).

After uttering the Mūla-mantra,<sup>9</sup> say "Sarvva-bhūta-nivāsinyai," and then "Sarvva-svarūpā" and "Sāyudhā" in the dative singular, as also "Sāvaranā" and "Parāt-parā," and then "Ādyāyai, Kālikāyai, te, idam arghyam : Svāhā" (66-67). (When the Mantra will be.)<sup>10</sup>

#### MANTRA.

Hrīng, Shrīng, Krīng, to the Supreme Devī. O Supreme Devi, Thou Who dwelleth in all things and Whose image all things are, Who art surrounded by attendant deities, and Who bearest arms, Who art above even the most high to Thee, Who art the Ādyā Kālikā, I offer this oblation : Svāhā.

Kāma, and Mokṣa)." Ādyā, Parameshvarī, and Kālī are one and the same. To the Shākta reciting this Gāyatrī the Ādyā is the only Divinity he thinks of, knows, and contemplates. To Her alone his whole soul is bent with a prayer for the attainment of the fourfold aim of sentient being.

<sup>1</sup> Feminine Mantra (see Introduction). <sup>2</sup> Vide *ibid.*

<sup>3</sup> See Introduction. <sup>4</sup> Forefathers (see Introduction).

<sup>5</sup> Om or Ong. <sup>6</sup> "Him I satisfy : Namaḥ." <sup>7</sup> That is, Hrīng.

<sup>8</sup> That is, a Deva is worshipped with the Mantra prefix Ong and the Mantra suffix Namaḥ, but a Devī with Hrīng, or whatever her Vīja may be, concluding with Svāhā.

<sup>9</sup> The primary Mantra—that is, "Hrīng, Shrīng, Krīng, Parameshvarī Svāhā." Shiva proceeds to describe the formation of the Mantra for offering oblation.

<sup>10</sup> The Mantra is thus : "Hrīng, Shrīng, Kīng, Parameshvari, Svāhā : Sarvva-bhūta-nivāsinyai Sarvva-svarūpāyai Sāyudhāyai, Sāvaranāyai Parātparāyai, Ādyāyai, Kālikāyai te idam arghyam : svāhā."

Having offered this arghya to the Mahādevī the wise, one should make Japa with the Mūla-mantra<sup>1</sup> with all his powers, and then place the Japa in the left hand of the Devī<sup>2</sup> (68). Then let the Sādhaka bow to the Devī, take such water as is needed for his worship, bowing to the water whence he has drawn it, and proceed to the place of worship,<sup>3</sup> earnestly meditating on and reciting hymns of praise to the Devī meanwhile. On his arrival there let him wash his hands and feet, and then make in front of the door the Sāmānyārghya<sup>4</sup> (69-70). The wise one should draw a triangle, and outside it a circle, and outside the circle a square, and after worshipping the Ādhāra-shakti place the vessel on the figure<sup>5</sup> (71).

Let him wash the vessel with the Weapon-Mantra,<sup>6</sup> and while filling it with water let him say the Heart-Mantra.<sup>7</sup> Then, throwing flowers and perfume into the water, let him invoke the holy Rivers into it (72). Worshipping Fire, Sun, and Moon in the water of the vessel, let him say<sup>8</sup> the Māyā Vija<sup>9</sup> over it (73). The Dhenu and Yoni Mudrās<sup>10</sup> should then be shown.<sup>11</sup> This is known as Sāmānyārghya.<sup>12</sup> With the water and flowers of this

<sup>1</sup> *Vide ante*, p. 70, note 9.

<sup>2</sup> That is, the merit of it is offered to Her.

<sup>3</sup> Yajna-mandira, or Yāga-mandapa.

<sup>4</sup> Sāmānyārghya, the common or universal oblation—that is, the oblation which is to serve for the whole ritual worship which follows. The following verses to the seventy-fourth explain it.

<sup>5</sup> That is, the worship is to be of the Shakti which supports the vessel of oblation—Ādhāra-shakti. <sup>6</sup> That is, the Astra-Mantra or Phaṭ.

<sup>7</sup> Hṛīn-Mantra, or Namaḥ—said in the heart.

<sup>8</sup> Mantrayet, by which the power of the Mantra is discharged into it

<sup>9</sup> That is, Hṛīng.

<sup>10</sup> The Yoni Mudrā—symbolical of the sexual organ of woman—is used in the Durgā and Kālī Pūjā. The little finger is placed on little finger, the first finger on first finger, and the thumb on thumb. The knuckles of second and third fingers of each hand are bent, and rest on one another. A triangular Yantra is thus formed, of which the first fingers are the apex and the others the base. The Dhenu (Cow) Mudrā is shown when offering food, water, etc., to the Devatā.

<sup>11</sup> That is, over the vessel containing the Arghya.

<sup>12</sup> *Vide ante*, note 4.



oblation the Devatā of the entrance to the place of worship should be worshipped (74), such as Ganesha, Kshetrapāla,<sup>1</sup> Vatuka,<sup>2</sup> Yoginī,<sup>3</sup> Gangā, Yamunā, Lakṣmī, and Vānī<sup>4</sup> (75). The wise one, lightly touching that part of the door-frame which is on his left, should then enter the place of worship with his left foot forward, meditating the while on the lotus-feet of the Devī (76). Then, after worship of the presiding Deva of the site, and of Brahmā in the south-west corner, the place of worship should be cleansed with water taken from the common offering<sup>5</sup> (77). Let the best of worshippers then with a steady gaze<sup>6</sup> remove all celestial obstacles,<sup>7</sup> and by the repetition of the Weapon-Mantra<sup>8</sup> remove all obstacles in the Anta-rikṣha<sup>9</sup> (78).

Striking the ground three times with his heel, let him drive away all earthly obstacles, and then fill the place of worship with the incense of burning sandal, fragrant aloe,<sup>10</sup> musk, and camphor. He should then mark off a rectangular space as his seat, draw a triangle within it, and therein worship Kāma-rūpa with the

#### MANTRA.

To Kāma-rūpa, Namaḥ: (79-80).

Then for his seat spreading a mat<sup>11</sup> over it, let him worship the Ādhāra-Shakti<sup>12</sup> with the

<sup>1</sup> The Deva protector of the ground.

<sup>2</sup> A Bhairava (see p. 8, note 1).

<sup>3</sup> One of the Mātrikās, attendants of Kālī (see *ante*, p. 27, note 3).

<sup>4</sup> Lakṣmī, Shakti of Viṣṇu, and Sarasvatī.

<sup>5</sup> Sāmānyārghya

<sup>6</sup> Divya-dṛiṣṭī—literally, "celestial gaze," which is achieved by practice of the process of Hatha Yoga called Trātaka. The Yogī, without winking, gazes at some minute object until tears start from his eyes. Practice in Trātaka secures divya-dṛiṣṭī (see the Second Upadesha of the Gheraṇḍa Saṅghitā).

<sup>7</sup> Divya-Vighna—those which originate from Svah.

<sup>8</sup> Astra-Mantra, or Phaḥ.

<sup>9</sup> The plane Bhuvah, between earth and heaven (Svah).

<sup>10</sup> Aguru.

<sup>11</sup> Āsana, generally a mat of kusha grass

<sup>12</sup> Shakti of the support

## MANTRA.

Kling, Obeisance to the Ādhāra-Shakti of the lotus-seat<sup>1</sup> (81).

The learned worshipper should then seat himself according to the "tied heroic" mode,<sup>2</sup> with his face towards the East or the North, and should consecrate the Vijayā<sup>3</sup> (81). (With the following)

## MANTRA.

Ong Hrīng. Ambrosia, that springeth from ambrosia, Thou that showereth ambrosia, draw ambrosia for me again and again. Bring Kālikā within my control. Give siddhi; svāhā.<sup>4</sup>

This is the Mantra for the consecration of Vijayā (83-84). Then inwardly reciting the Mūla-mantra<sup>5</sup> seven times over the Vijayā, show the Dhenu,<sup>6</sup> the Yoni,<sup>7</sup> the Āvāhani,<sup>8</sup> and other<sup>9</sup> Mudrās (85).

<sup>1</sup> Kling Ādhāra-shakti-kamalāsanaṃ Namaḥ—that is, the power of support of the lotus-seat.

<sup>2</sup> Baddha-virāsana. The position is that of sitting on the left heel, in which the courtiers used to sit in the Courts of the Hindu Kings.

<sup>3</sup> That is, the narcotic Bhāṅg (hemp) [or Siddhi, as it is called in Bengali], and which is used in all ceremonies.

<sup>4</sup> "Amṛite amṛitodbhave amṛita-varshini amṛitam ākarṣhayā-karṣhaya : siddhim dehi : Kālikām me vasham ānaya."

<sup>5</sup> Vide p. 70, note 9.

<sup>6</sup> The Cow-Mudrā. The two little and ring fingers are joined, the latter crossing one another. The two middle cross one another, and two index fingers are joined.

<sup>7</sup> Vide ante, p. 71, note 10.

<sup>8</sup> The two hands joined together, showing the palms with two thumbs turned in—the gesture with which honoured guests are received.

<sup>9</sup> The other Mudrās referred to, but not mentioned in the text, are—(1) Āvāhani, (2) Sthāpanī, (3) Sannidhāpanī, (4) Sannirodhini, and (5) Sammukhikarāṇī. These are meant by Āvāhani and others. Cf. Dakṣīnamūrti Sanghitā. These are gestures of—(1) invoking and welcoming, (2) placing, (3) fixing or placing on a seat, (4) restraining or detaining, and (5) confronting. All these gestures are made by the fingers and palms.

Then satisfy the Guru who resides in the Lotus of a thousand petals<sup>1</sup> by thrice offering the Vijayā with the Sangketa-Mudrā, and the Devī in the heart by thrice offering the Vijayā with the same Mudrā, and reciting the Mūla-mantra<sup>2</sup> (86). Then offer oblations to the mouth of the Kundalī,<sup>3</sup> with the Vijayā reciting the following

#### MANTRA.

Aing (O Devi Sarasvatī), Thou Who art the Ruler of all the essences, do Thou inspire me, do Thou inspire me, and remain ever on the tip of my tongue ; svāhā<sup>4</sup> (87).

After drinking the Vijayā<sup>5</sup> he should bow to the Guru, placing his folded palms over the left ear, then to Ganesha, placing his folded palms over his right ear, and lastly to the Eternal Ādyā Devī,<sup>6</sup> by placing his folded palms in the middle of his forehead, and should the meanwhile meditate on the Devī (88).

The wise worshipper should place the articles necessary for worship on his right, and scented water and other Kula articles<sup>7</sup> on his left (89). Saying the Mūla-mantra terminated by the Weapon-Mantra,<sup>8</sup> let him take water from the common offering and sprinkle the articles of worship with it, and then enclose himself and the articles

<sup>1</sup> That is, the Sahasrāra, Lotus in the head.

<sup>2</sup> Bhārati says, Reciting the Mantra, "Aing (*name of Guru*) Ānanda-nātha—shri-guru-shri-pādukāṅg tarpayāmi : Namaḥ," and with the peculiar gesture (Sangketa-Mudrā) taught by the Guru, the Guru should be satisfied three times by (offer of) Vijayā (bhāṅg) and reciting the Mūla-mantra—*i.e.*, "Hring Ādyāṅg Kāling tarpayāmi : svāhā"—and with the Sangketa-Mudrā the Devī should be satisfied three times in the heart. The Sangketa Mudrā in the text is the Tattva-Mudra.

<sup>3</sup> That is, the Shakti Kundalīnī, as to whom see Introduction. Oblation is made to Kundalī by the Sādhaka, placing the Vijayā in his own mouth.

<sup>4</sup> "Aing vada vada Vāgvādini mama jivhāgre sthīrībhava sarvva-sattva-vashangkari : Svāhā."

<sup>5</sup> Bhāṅg.

<sup>6</sup> The primordial Devī.

<sup>7</sup> Kula-dravya—*i.e.*, wine, etc

<sup>8</sup> Phaṭ

in a circle of water.<sup>1</sup> After that, O Devi! let him by the Vahni Vija<sup>2</sup> surround them with a wall of fire (90). Then for the purification of the palms of his hands he should take up a flower which has been dipped in sandal paste, rub it between the palms, reciting meanwhile the Mantra *Phat*, and throw it away (91).

Then in the following manner let him fence all the quarters so that no obstructions proceed from them.<sup>3</sup> Join the first and second fingers of the right hand, and tap the palm of the left hand three times, each time after the first with greater force, thus making a loud sound, and then snap the fingers while uttering the weapon-Mantra<sup>4</sup> (92). He should then proceed to perform the purification of the elements of his body.<sup>5</sup> The excellent disciple should place his hands in his lap with the palms upwards, and fixing his mind on the *Mūlādhāra Chakra*<sup>6</sup> let him rouse *Kundalinī* by uttering the *Vīja* "Hung." Having so roused Her, let him lead Her with *Prithivī*<sup>7</sup> by means of the *Hangsa Mantra* to the *Svādhishṭhāna Chakra*,<sup>8</sup> and let him there dissolve<sup>9</sup> each one of the elements of the body by means of another of such elements<sup>10</sup> (93-94). Then let him dissolve *Prithivī* together

<sup>1</sup> That is, water is taken in the hand, and a few drops allowed to drop at a time while the hand makes a circle. A streak of water is thus made to surround (according to the text) the articles of worship. According, however, to Tarkālangkāra's Bengali translation, the worshipper surrounds both himself and the articles with the water.

<sup>2</sup> That is, Rang, the Vija of Fire.

<sup>3</sup> This is, the Dig-bandhana rite.

<sup>4</sup> Astra—that is, "Phat."

<sup>5</sup> This is the Bhūta-shuddhi rite (see Introduction).

<sup>6</sup> The lowest of the Chakras in the human body (see Introduction).

<sup>7</sup> Earth element.

<sup>8</sup> The Chakra next above the *Mūlādhāra* at the sexual organs (see Introduction). By the *Hangsa Mantra* the air is gently driven up the middle of the *Suṣumnā Nāḍī*, and *Prithivī*, who is in the *Mūlādhāra*, is absorbed in *Kundali*.

<sup>9</sup> *Niyojayet*.

<sup>10</sup> Here commences the description of the rite of Bhūta-shuddhi, or purification of the elements of the body, which the *Vaiṣṇavas* do by meditation upon the lotus-feet of *Shrī-Kṛishna* in their hearts.

with odour, as also the organ of smell, into water.<sup>1</sup> Dissolve water and taste, as also the sense of taste itself,<sup>2</sup> into Fire (95). Dissolve Fire and vision and form, and the sense of sight itself,<sup>3</sup> into air (96).

Let air and touch,<sup>4</sup> as also the sense of touch itself, be dissolved into ether.<sup>5</sup> Dissolve ether and sound into the conscious Self<sup>6</sup> and the Self into Mahat,<sup>7</sup> Mahat itself into Prakṛiti, and Prakṛiti Herself into Brahman (97). Let the wise one, having thus dissolved (the twenty-four) tattvas,<sup>8</sup> then think of an angry black man in the left side of the cavity of his abdomen of the size of his thumb, with red beard and eyes, holding a sword and shield, with his head ever held low, the very image of all sins (99).

Then the foremost of disciples should, thinking of the purple Vāyu Vīja<sup>9</sup> as on his left nostril, inhale through that nostril sixteen times. By this let him dry the sinful body (100). Next, meditating on the red Vīja of Agni<sup>10</sup> as being situate in the navel, the body with all its sinful inclinations should be burnt up by the fire born of the Vīja, as also by sixty-four Kumbhakas<sup>11</sup> (101). Then,

<sup>1</sup> The *guṇa* of *Prithivī* is smell. This *guṇa* and the sense of smell is dissolved in water.

<sup>2</sup> The tongue.

<sup>3</sup> The eyes.

<sup>4</sup> Everything that can be touched.

<sup>5</sup> *Vyoma*—that is, the void in which ether is.

<sup>6</sup> *Aham*, or *aṅgākāra*, from which the fine subtle elements (already in the worship ideally dissolved) proceed.

<sup>7</sup> *Mahat*, or the *Mahat-tattva*, principle of intelligence.

<sup>8</sup> There are altogether twenty-five tattvas, categories, principles, or elements in the *Sāṅkhya* Philosophy. What is here referred to is *Prakṛiti* and the twenty-three emanations from her. The soul (*Ātman*, *Puruṣa*), whether as the individual or Supreme Soul, is reckoned apart from *Prakṛiti* as the twenty-fifth tattva.

<sup>9</sup> That is, Yang. The colour *Dhūmra* is variously translated as or dark red, smoky, grey, a mixture of red and black—the colour of fire seen through smoke.

<sup>10</sup> That is, Rang—Vīja of Fire.

<sup>11</sup> *Kumbhaka* (*vide* Introduction). The technical name of inspiration is *Pūraka*; of expiration, *Rechaka*; and the restraining or holding of breath is known as *Kumbhaka*. Here, then, there are to be sixty-four *Kumbhaka*, at the same time sixty-four repetitions of the *Agni Vīja*.

thinking of the white Varuna Vija<sup>1</sup> in his forehead, let him bathe (the body which has been so burnt) with the nectar-like water dropping from the Varuna Vija by thirty-two exhalations<sup>2</sup> (102).

Having thus bathed the whole body from feet to head, let him consider that a Deva body has come into being (103). Then, thinking of the yellow Vija of the Earth<sup>3</sup> as situate in the Mūlādhāra circle,<sup>4</sup> let him strengthen his body by that Vija and by a steadfast and winkless gaze<sup>5</sup> (104). Placing his hand on his heart and uttering the

MANTRA,

Ang, Hrīng, Krong, Hangsaḥ, So'hang,<sup>6</sup>

let him infuse into his body the life of the Devi<sup>7</sup> (105).

O Ambikā! having thus purified the elements<sup>8</sup> (the

<sup>1</sup> That is, Vang—Vija of Water.

<sup>2</sup> Rechaka, which is also repetition of Varuna Vija. are to be performed thirty-two times.

<sup>3</sup> Prithivi Vija—Lang.

<sup>4</sup> The Mūlādhāra Lotus, two digits below the sexual organ and two digits above the anus.

<sup>5</sup> Divya-dṛishṭi. Here ends the rite of Bhūta-shuddhi, and the Text proceeds to the rite known as Jīva-nyāsa (see verses 106-108 and Introduction).

<sup>6</sup> That is, "He I am." Saḥ=he, aham=I. The two words, when combined, according to the rules of Sandhi, become So'ham, or the unity of the individual and Supreme Soul.

<sup>7</sup> Literally, "Place the vital air of the Devi into his body." Taddehe Devyāḥ prāṇam nidhāpayet. This shloka concludes Jīva-nyāsa, and then next proceeds to Mātrikā-nyāsa (see Introduction).

Cf. :—

1. The Deva alone should worship Deva :

A non-Deva (a-deva) should not worship Deva.

—Gandharva Tantra.

2. An a-Vishnu (non-Vishnu), should he worship Vishnu, gains no merit thereby:—Become Vishnu yourself before you worship Vishnu.—Yoga-vāshishṭha.

3. By worship of Rudra one becomes Rudra himself.  
By worship of Sūryya one becomes Sūryya himself.  
By worship of Vishnu one becomes Vishnu, and  
By worship of Shakti one becomes Shakti.

—Agni Purāna.

<sup>8</sup> I.e., performed Bhūta-shuddhi.

disciple) with a mind well under control, and intent upon the nature of the Devi,<sup>1</sup> should do *Mātrikā-nyāsa*.<sup>2</sup> The *Rishi*<sup>3</sup> of *Mātrikā*<sup>4</sup> is Brahmā, and the verse is *Gāyatrī*,<sup>5</sup> and *Mātrikā*<sup>6</sup> is presiding Devī thereof; the consonants are its Seed,<sup>7</sup> and the vowels its Shaktis,<sup>8</sup> and Visarga<sup>9</sup> is the End. In *Lipi-nyāsa*,<sup>10</sup> O Mahādevi! each letter should be separately pronounced as it is placed in the different parts of the body. Having similarly performed *Rishi-nyāsa*, *Kara-nyāsa* and *Ang-ga-nyāsa* should be performed (106-108).

O Beauteous Face! the Mantras enjoined for *Shad-ang-ga-nyāsa*<sup>11</sup> are *Ka-varga*<sup>12</sup> between Ang and Āng,<sup>13</sup> *Chavarga*<sup>14</sup> between Īng and Ing,<sup>15</sup> *Ta-varga*<sup>16</sup> between Ūng and Ūng,<sup>17</sup> *Ta-varga*<sup>18</sup> between Eng and Aing,<sup>19</sup> and *Pa-varga*<sup>20</sup> between Ong and Aung,<sup>21</sup> and the letters from Ya

<sup>1</sup> Devībhāva-parāyana.

<sup>2</sup> Disposition of the letters of the alphabet or body of the Devatā upon the body of the Sādhaka (see Introduction).

<sup>3</sup> Revealer; he who proclaimed the Mantra to the world.

<sup>4</sup> That is, the *Mātrikā-Mantra*.

<sup>5</sup> A form of verse.

<sup>6</sup> That is, *Sarasvatī*.

<sup>7</sup> *Vija*.

<sup>8</sup> The vowels are the Shaktis, which enable the utterance of the consonants (the *Vijas*), which by themselves cannot be uttered.

<sup>9</sup> Final hard-breathing *h*, which comes at the end of the letter, and is the end or *Kilaka*.

<sup>10</sup> Or *Mātrikā-nyāsa*.

<sup>11</sup> *Shad-ang-ga-nyāsa* is done by placing the hands on six different parts of the body, and *Kara-nyāsa* is done with the five fingers and palms of the hands only. The latter is also called *Angushthādi-shad-ang-nyāsa*.

<sup>12</sup> That is, the five letters—*Ka*, *Kha*, *Ga*, *Gha*, and *Nga*.

<sup>13</sup> Short and long *A* of Sanskrit alphabet, with nasal *Anusvāra* superposed.

<sup>14</sup> That is, the letters *Cha*, *Chha*, *Ja*, *Jha*, and *Nya*.

<sup>15</sup> Short and long *I*.

<sup>16</sup> That is, hard *Ta*, *Tha*, *Da*, *Dha*, *Na* (*Mūrdhanya*).

<sup>17</sup> Short *Ū* and long *Ū*, as in note 3.

<sup>18</sup> That is, soft *Ta*, *Tha*, *Da*, *Dha*, *Na* (*Dantya*).

<sup>19</sup> *Ē* and *Ai* of alphabet, with nasal *Anusvāra*.

<sup>20</sup> That is, letters *Pa*, *Pha*, *Ba*, *Bha*, and *Ma*.

<sup>21</sup> Short and long *O*.

to *Kṣha*<sup>1</sup> between *Vindu*<sup>2</sup> and *Visarga*<sup>3</sup> respectively (109-110), and having placed the letters according to the rules of *Nyāsa*, the *Sādhaka* should then meditate upon *Sarasvatī*:

### DHYĀNA.

I seek refuge in the *Devī* of Speech, three-eyed, encircled with a white halo, whose face, hands, feet, middle body, and breast are composed of the fifty letters of the alphabet, on whose radiant forehead is the crescent moon, whose breasts are high and rounded, and who with one of her lotus hands makes *Jñāna-mudrā*,<sup>4</sup> and with the other holds the rosary of *Rudrākṣha*<sup>5</sup> beads, the jar of nectar, and learning<sup>6</sup> (112).

Having thus meditated upon the *Devī Mātrikā*,<sup>7</sup> place the letters in the six *Chakras*<sup>8</sup> as follows: *Ha* and *Kṣha* in

<sup>1</sup> That is, *Ya*, *Ra*, *La*, *Va*, *Sha* (*tālavya*), *Sha* (*mūrdhanya*), *Sa*, *Ha*, *La* (*Vedic*), and *Kṣha*.

<sup>2</sup> The nasal sign.

<sup>3</sup> The hard-breathing *h*.

<sup>4</sup> A gesture of the hands. The index finger is pointed upwards, and the fingers closed. She is represented with four arms.

<sup>5</sup> *Rudrākṣha* is the stone of a fruit, which grows in Nepal, in use by *Shaivas*.

<sup>6</sup> *Vidyā*, learning, which consists of—(1) *Anvikṣikī*, Logic and Metaphysics; (2) *Trayī*, the three Vedas; (3) *Vārttā*, Practical Arts, such as Agriculture, Medicine, etc.; (4) *Danda-nīti*, Science or Government. To these *Manu* adds (vii. 43) a fifth—*Ātma-vidyā*, Knowledge of the Soul. Others divide *Vidyā* into fourteen sections: Four Vedas. Six *Vedāngas*, *Purāṇas*, the *Mīmāṃsā*, *Nyāya*, and *Dharmma-shāstra*, or Law. Others, again, add the four *Upa-vedas*, making the division eighteen. The *Vedāngas* are *Shikṣhā* (Science of proper articulation), *Kalpa* (ceremonial), *Vyākaraṇa* (linguistic analysis, or Grammar), *Nirukta* (explanation of difficult Vedic words), *Jyotiṣha* (Astronomy), and *Chhandas* (Metre). These are regarded as auxiliary to, and in some sense as part of, the Vedas.

<sup>7</sup> *Sarasvatī*, who is here thought of in her high form as *Brahma-mayī*.

<sup>8</sup> That is, the six *Chakras* or centres situate between the eyebrows (*Ājñā*), in the region of the throat (*Vishuddha*), heart (*Anāhata*), navel (*Maṇipūra*), sexual organ (*Svādhishṭhāna*), and in that portion of the perineum which lies two digits from that organ and the anus respectively (*Mūlādhāra*). The letters are said, and with suitable action placed (as explained in the Introduction), in these six regions.



the Ājnā<sup>1</sup> Lotus, the sixteen vowels in the Vishuddha,<sup>2</sup> Lotus, the letters from Ka to Tha in the Anāhata<sup>3</sup> Lotus, the letters from Da to Pha in Manipūra<sup>4</sup> Lotus, the letters from Ba to La in the Svādhishthāna<sup>5</sup> Lotus, and in the Mūlādhāra<sup>6</sup> Lotus the letters Va to Sa. And having thus in his mind placed these letters of the alphabet, let the worshipper place them outwardly (113-115).

Having placed<sup>7</sup> them on the forehead, the face, eyes, ears, nose, cheeks, upper lip, teeth, head, hollow of the mouth, back, the hump of the back,<sup>8</sup> navel, belly, heart, shoulders, (four) joints in the arms, end of the arms, heart, (four) joints of the legs, ends of legs, and on all parts from the heart to the two arms, from the heart to

<sup>1</sup> Ājnā Chakra, a Lotus of two petals, with the letters Ha and Ksha, whose presiding Shakti is Hākinī. Within the petal there is the eternal Seed, brilliant as the autumnal moon (Shiva Sanghitā, chap. v., verses 96-119; and *Shatchakra-nirūpana*, see Introduction).

<sup>2</sup> Vishuddha Chakra, the Lotus Circle of sixteen petals, with the sixteen vowels, whose presiding Shakti is Shākinī (see Shiva Sanghitā, chap. v., verses 90-95, and Introduction).

<sup>3</sup> Anāhata Chakra, the Lotus Circle of twelve petals, with the letters Ka, Kha, Ga, Gha, Nga, Cha, Chha, Ja, Jha, Nya, Ta, Tha. Its colour is deep red, and its presiding Shakti is Kākinī (*ibid.*, verses 83-89, and Introduction).

<sup>4</sup> Manipūra, a golden Lotus of ten petals, with the letters Da, Dha, Na, Ta, Tha, Da, Dha, Na, Pa, Pha. Its presiding Shakti is Lākinī (*ibid.*, verses 79-82, and Introduction).

<sup>5</sup> Svādhishthāna Chakra of six petals, situate at the root of the organ of generation. The six petals contain the letters Ba, Bha, Ma, Ya, Ra, La. The colour of the Lotus is blood-red. Its Shakti is Rākinī.

<sup>6</sup> The Mūlādhāra, Root Lotus of four petals, with Va, Sha, Sha, Sa, two fingers above the anus and two below the genital organ, with its face towards the back. This space is called the root (mūla). In this Chakra dwells the Devi Kundalinī, full of energy, and like burning gold. There is the seed (Vija) of Kāma (Kāma-vija), beautiful as the Bandhuka flower, brilliant like burnished gold. Its Vija is the great energy, subtle with a flame of fire. It encircles Svayambhū Linga (see Introduction).

<sup>7</sup> See Introduction. In the text only *Oshīha* (upper lip) is mentioned, but the practice is as described in the Introduction.

<sup>8</sup> Kakuda. The hump of the bull is called kakuda. Here it means the portion of the back between the two shoulder-blades, where a hump, if it existed, would be.

the two legs, from the heart to the mouth, and from the heart to the different parts as above indicated, *Prāṇāyāma*<sup>1</sup> should be performed (116-118). Draw in the air by the left nostril whilst muttering the *Māyā Vija*<sup>2</sup> sixteen times, then fill up the body by *Kumbhaka* by stopping the passage of both the nostrils with the little, third finger, and thumb whilst making *japa* of the *Vija* sixty-four times, and, lastly, exhale the air through the right nostril whilst making *japa* of the *Vija* thirty-two times<sup>3</sup> (119-120). The doing of this thrice through the right and left nostrils alternately is *Prāṇāyāma*.

After this has been done, *Rishi-nyāsa*<sup>4</sup> should be performed (121). The Revealers<sup>5</sup> of the Mantra are *Brahmā* and the *Brahmars̥his*,<sup>6</sup> the metre is of the *Gāyatrī* and other<sup>7</sup> forms, and its presiding *Devatā* is the *Ādyā Kālī* (122). The *Vija* is the *Vija* of the *Ādyā*,<sup>8</sup> its *Shakti* is the *Māyā Vija*,<sup>9</sup> and that which comes at the end<sup>10</sup> is the *Kamalā Vija*<sup>11</sup> (123). Then the Mantra should be assigned<sup>12</sup> to the head, mouth, heart, anus, the two feet,

<sup>1</sup> See Introduction (cf. Ullāsa, iii., 44 *et seq.*).

<sup>2</sup> That is, *Hṛing*. *Māyā* is the Supreme *Shakti*, the Brahman Itself. As *Oṅg-Kāra* is the *Vija* of Brahman without *Shakti*, so *Hṛing* is the *Vija* of the Absolute *Shakti*.

<sup>3</sup> This is *Pūraka*, *Kumbhaka*, *Rechaka*. The air inhaled by *Pūraka* increases in volume by the heat of the body five times during *Kumbhaka*, and, when exhaled, two-fifths only passes out, and the remaining three-fifths is retained, the object of *Prāṇāyāma* being the increase of the vital forces and the lightness of the body. The more the air (vital breath) is kept in, the lighter becomes the body and the stronger the vitality (see Introduction).

<sup>4</sup> See Introduction.

<sup>5</sup> *Rishi*, the inspired Teacher by whom it has been originally seen—that is, to whom it has been revealed.

<sup>6</sup> See Introduction.

<sup>7</sup> *Uṣṇik*, *Anushtup*, *Bṛihatī*, *Pangktī*, *Trishtup*, and *Jagatī*, are with *Gāyatrī*, the seven metres.

<sup>8</sup> *I.e.*, *Kṛing*.

<sup>9</sup> *I.e.*, *Hṛing*.

<sup>10</sup> *I.e.*, the *Kilaka*.

<sup>11</sup> *I.e.*, *Shring*.

<sup>12</sup> *Nyāsa*. To these different parts these *Vijas* should be assigned—that is, when the Mantra is said, it is thought of as being located in the head, mouth, etc., the hands touching the part in question. For the Mantra, see Introduction.

and all the parts of the body (123). The passing of the two hands three or seven times over the whole body from the feet to the head, and from the head to the feet, making japa meanwhile of the Mūla-mantra,<sup>1</sup> is called Vyāpaka-nyāsa,<sup>2</sup> which yields the declared result (124).

O Beloved ! by adding in succession the six long vowels to the first Vija<sup>3</sup> of the Mūla-mantra, six Vidyā<sup>4</sup> are formed. The wise worshipper should in Angga-kalpanā<sup>5</sup> utter in succession these or the Mūla-mantra<sup>6</sup> alone (125), and then say "to the two thumbs," "to the two index fingers," "to the two middle fingers," "to the two ring fingers," "to the two little fingers," "to the front and back of the two palms," concluding with Namaḥ, Svāhā, Vashat, Hung, Vaushat, and Phat in their order respectively<sup>7</sup> (126).

When touching the heart<sup>8</sup> say "Namaḥ," when touching the head "Svāhā," and when touching the crown lock thereon "Vashat." Similarly, when touching the two upper portions of the arms, the three eyes<sup>9</sup> and the two

<sup>1</sup> See Introduction.

<sup>2</sup> From Vyāpaka, meaning diffusive, comprehensive, spreading all over, which is yathokta-phala-siddhi-da. Here follows Kara-nyāsa which is done with the fingers.

<sup>3</sup> Hring.

<sup>4</sup> That is, Hrāṅ is assigned to the thumb, Hring to the first finger, Hrūṅ to the middle finger, Hraing to the fourth finger, Hraung to the little finger, Hrah to the palm and back of each hand.

<sup>5</sup> That is, Anganyāsa, or Anguṣṭhādi-shaḍaṅga-nyāsa. The nyāsa of the whole body, as distinguished from that of the fingers, is called Hridayādi-shaḍaṅga-nyāsa.

<sup>6</sup> Hring.

<sup>7</sup> These verses speak of Anguṣṭhādi-shaḍaṅga-nyāsa, beginning with thumb as Kara-nyāsa. Thus Hrāṅ anguṣṭhābhyāṅ Namaḥ, Hring tarjanībhyāṅ Svāhā, Hrūṅ madhyamābhyāṅ Vashat, Hraing anāmikābhyāṅ Hūṅ, Hraung kanishṭhābhyāṅ vaushat, Hrah karatā-prishṭhābhyāṅ Phat.

<sup>8</sup> The ceremony which now follows is called Hridayādi-shaḍaṅga-nyāsa—that is, nyāsa done with the six parts of the body, beginning with the heart—viz., heart, head, the crown lock, kavacha (literally, armour, the covered hands touch the arms above the elbow), the three eyes (see next note), and two palms. The Mantra is Hrāṅ Hridayāya Namaḥ, Hring Shirase Svāhā, etc.

<sup>9</sup> The central eye, situated in the forehead between the other two. The eye of wisdom (Jñāna-chakṣu).

palms, utter the Mantras Hūṅ and Vauṣaṭ and Phaṭ respectively. In this manner nyāsa of the six parts of the body should be practised, and then the Vīra should proceed to Pīṭhanyāsa<sup>1</sup> (127-128). Then let the Vīra<sup>2</sup> place in the lotus of the heart,<sup>3</sup> the Ādhāra-shakti,<sup>4</sup> the tortoise,<sup>5</sup> Shesha serpent,<sup>6</sup> Prithivī,<sup>7</sup> the ocean of ambrosia, the Gem Island,<sup>8</sup> the Pārijāta tree,<sup>9</sup> the chamber of gems which fulfil all desires,<sup>10</sup> the jewelled altar,<sup>11</sup> and the lotus

<sup>1</sup> See Introduction.

<sup>2</sup> From here to verse 135 Pīṭha-nyāsa is dealt with.

<sup>3</sup> Hridayāmbuje. The Lotus, with all it contains, is called Ānanda Kanda (*vide post*).

<sup>4</sup> Ādhāra-shakti, Shakti of support. Everything in the universe has a support, or energy, by which it is upheld.

<sup>5</sup> On which the worlds are said to rest.

<sup>6</sup> Which is on the tortoise. The Deva, King of Serpents, with a thousand hoods, crown on its head, red like the leaf of a mango-tree, brown-bearded, brown eyes, wearing yellow silk cloth, holding lotus, mace, conch, and discus, adorned with ornaments lying in the ocean of milk (Bhaviṣya Purāṇa). He supports the worlds (Kūrmma Purāṇa verse 48, where the dhyāna is given).

<sup>7</sup> Prithvī, or Prithivī, Devi of the earth.

<sup>8</sup> Isle of Gems (Mani-dvīpa) in the Ocean of Ambrosia. There are seven oceans of milk and other substances. The Rudra-yāmala says: "Outside and beyond the countless myriads of world-systems, in the centre of the ocean of nectar, more than 1,000 crores in extent, is the Gem Island, 100 crores in area, the lamp of the world. There is the supreme city of Shri-vidyā, three lakhs of yojanas in height, adorned with twenty-five halls, representing the twenty-five tattvas." Both the ocean of nectar and the island are over the white lotus and under the Sahasrāra Chakra.

<sup>9</sup> A Tree with scented flower in the Heaven of Indra. One of the five celestial Trees in the garden of Indra—viz., Mandāra, Pārijāta, Santāna, Kalpa-vriksha, Hari-chandana.

<sup>10</sup> Chintāmaṇi-griha. Chintāmaṇi is that which yields all objects desired. Of that the chamber or house is built. In the home of Chintāmaṇi, which is on the northern side of Shringāra-vana, all is Chintāmaṇi. In the commentary on the Gaudapāda Sūtra (No. 7) the Chintāmaṇi house is said to be the place of origin of all those Mantras which bestow all desired objects (Chintita). The Lalitā-sahasra-nāma speaks of the Devī as residing there (Chintāmaṇi-grīhantaksthā).

<sup>11</sup> The jewelled altar is between the lotus and the Anāpata Chakra. Sitting on the lotus seat is Jivātmā. The Mantra for placing them in the heart lotus is: Hridayāmbuje (in the heart lotus) Ādhāra-shaktaye

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seat (129-130). Then he should place on the right shoulder, the left shoulder, the right hip, the left hip, respectively and in their order, Dharmma,<sup>1</sup> Jñāna,<sup>2</sup> Aishvaryya,<sup>3</sup> and Vairāgya<sup>4</sup> (131), and the excellent worshipper should place the negatives of these qualities on the mouth, the left side, the navel, and the right side respectively<sup>5</sup> (132). Next let him place in the heart Ānanda Kanda,<sup>6</sup> Sun, Moon, Fire,<sup>7</sup> the three qualities,<sup>8</sup> adding to the first of their letters the sign Vindu,<sup>9</sup> and the filaments and pericarp of the Lotus, and let him place in the petals of the lotus the eight Pītha Nāyikās<sup>10</sup>—

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namaḥ, Kūrmāya namaḥ, Sheshāya namaḥ, Prithivai namaḥ, Sudhāmbudhaye namaḥ, Mani-dvipāya namaḥ, Pārijata-tarave namaḥ, Chintāmani-grihāya namaḥ, Manimānikya-vedikāyai namaḥ, Padmāsanāya namaḥ.

<sup>1</sup> See Introduction.

<sup>2</sup> Knowledge.

<sup>3</sup> Dominion.

<sup>4</sup> Dispassion, the state of freedom from all desires.

<sup>5</sup> The Mantra is : Dakṣa-skandhe dharmmāya namaḥ, vāma-skandhe jñānāya namaḥ, Vāma-katau aishvaryyāya namaḥ, Dakṣa-katau vairāgyāya namaḥ, Mukhe adharmmāya namaḥ, Vāma-pārshve ajñānāya namaḥ, Nābhau anaishvaryyāya namaḥ, Dakṣa-pārshve avairāgyāya namaḥ.

<sup>6</sup> This is the name for an eight-petalled lotus in the heart (which, however, is not one of the six Chakras), where the *IṣṭaDevatā* is thought of. It is immediately beneath the Anāhata Chakra, facing upwards to the Anāhata Chakra, which faces downwards. The eight petals of this lotus are the eight siddhis. The eight Nāyikās whose names are given in the Text are the eight Shaktis, and the eight Bhairavas are emanations of Shiva. By Sūryya, Soma, and Hutāsana (Fire; Eater of Oblations) are meant *Īḍā*, *Pīṅgalā*, and *Suśumnā* Nāḍīs. In the early stage of sādhana the Devatā is here invoked. On attainment of siddhi the lotus is merged in the Sahasrāra.

<sup>7</sup> Standing for *Īḍā*, *Pīṅgalā*, and *Suśumnā* (see Introduction).

<sup>8</sup> That is, Sattva (Goodness), Rajas (Passion), Tamas (Inertia).

<sup>9</sup> That is, the Sādhaka says : Sang Sattvāya namaḥ, Rang Rajase namaḥ, and Tang Tamase namaḥ.

<sup>10</sup> She who is auspicious, she who is victorious, she who is gracious, she who conquers, and she who is unconquered, she who pleases, the woman-lioness (Nara-singha is an Avatāra of Viṣṇu), and Vaishnavī (*vide post*). The Nāyikās are Shaktis of Durgā, and the use of the word Pītha, the mention of Mangalā, Jayantī, and Nandīnī, and the names of the Bhairavas given would seem to indicate that

Mangalā, Vijayā, Bhadrā, Jayantī, Aparājītā, Nandini, Nārasinghī, *Vaishnavī*,<sup>1</sup> and in the tips of the petals of the lotus the eight Bhairavas<sup>2</sup>—Asitānga, Chanda, Kapālī, Krodha, Bhīṣana, Unmatta, Ruru,<sup>3</sup> Sanghārī (133-135).

Then the worshipper should, after forming his hands into the Kachchhapa Mudrā,<sup>4</sup> take two fragrant flowers, and, placing his hands on his heart, let him meditate upon the ever-existent Devī (136). The nature of meditation upon Thee, O Devi! is of two kinds, according as Thou art imagined formless or with a form.<sup>5</sup> As formless Thou

these are eight of the Devīs at the fifty-two places of pilgrimage known as the Mahāpīṭha-sthāna (see Introduction). Vijayā, Bhadrā, and Aparājītā do not appear to be included in the list given in the Kālikā Purāna. (The latter word is also the name of the Clitoria Flower, which, having the shape of the female organ, is used in the worship of Durgā.) Nārasinghī and Vaishnavī are Yoginis or attendants of Durgā. Nāyikā is also a Tāntrika term for a young girl of fourteen personating the Shakti in the Vāmāchāra ritual.

<sup>1</sup> The ceremony is accompanied by the following Mantra: *Hridaye ānanda-kandāya namaḥ, Sūryyāya namaḥ, Somāya namaḥ, Agnaye namaḥ, Sang Sattvāya namaḥ, Rang Rajase namaḥ, Tang Tamase namaḥ, Kesharebhyo namaḥ, Karnikāyai namaḥ, Hṛtṣpadma-patīebhyo* (to the petals of the heart lotus) *namaḥ, Mangalāyai namaḥ, Vijayāyai namaḥ, etc. Hṛtṣpadma-patrāgrebhyo* (to the tips of the petals of the heart lotus) *namaḥ, Asitāngāya namaḥ, etc.*

<sup>2</sup> He of the black body, the Fierce One, the Wearer of skulls, the Angry One, the Terrific One, the Mad One, Ruru, and the Destroyer. The Bhairavas are emanations of the God Shiva (see p. 18, note 2; also p. 106, note 2). Those mentioned appear to be the Bhairavas of the Devī worshipped at eight of the Mahāpīṭha-sthāna (see Introduction), though the titles of the Devī, as given in the Kālikā Purāna, do not correspond with those of the Pīṭha Nāyikās in the text. Thus the first (Asitānga) is in the Purāna given as the name of the Bhairava, companion of the Devī, worshipped with the Devī under the name of Kālī (not Mangalā) at the Pīṭha Kāla-mādhava, where, it is said, one-half of Her buttocks fell when, as Sati, Her body was cut in pieces by the Chakra of Vishnu.

<sup>3</sup> Ruru, according to the Kālikā Purāna, is the name of the Bhairava of the Devī worshipped as Deva-garbha at Kānchī, where, it is said, Her skeleton fell.

<sup>4</sup> The sādḥaka first makes with his hands the Kachchhapa or Kūrmma (Tortoise) Mudrā (as to which, see Tantra sāra, p. 639), and, keeping his hands in this position, picks up the flower.

<sup>5</sup> Dhyāna is Sa-rūpa, or A-rūpa (see Introduction).

art ineffable and incomprehensible, imperceptible. Of Thee it cannot be said that Thou art either this or that, Thou art omnipresent, unobtainable, attainable only by Yogīs through penances and acts of self-restraint (137-138). I will now speak of meditation upon Thee in corporeal form in order that the mind may learn concentration, that desires be speedily achieved, and that the power to meditate according to the subtle form may be aroused<sup>1</sup> (139).

The form of the greatly lustrous Kālikā, Mother of Kāla,<sup>2</sup> Who devours all things, is imagined according to Her qualities<sup>3</sup> and actions<sup>4</sup> (140).

#### DHYANA :

I adore the Ādyā Kālikā Whose body is of the hue of the (dark) rain-cloud, upon Whose forehead the Moon gleams, the three-eyed One,<sup>5</sup> clad in crimson raiment,<sup>6</sup> Whose two hands are raised—the one to dispel fear, and the other to bestow blessing<sup>7</sup>—Who is seated on a red lotus in full bloom, Her beautiful face radiant, watching Mahā-Kāla,<sup>2</sup> Who, drunk with the delicious wine of the Madhūka flower,<sup>8</sup> is dancing before Her (141).

After having meditated upon the Devī in this form,

<sup>1</sup> That is, the meditation of the Devī as the Formless One. Dhyāna is of two kinds, as to which see note 5, p. 85, *ante*, and Introduction. The Gheraṇḍa Saṅghitā speaks of *three* forms of dhyāna—sthūla, jyotiḥ, and sūkṣma.

<sup>2</sup> Mahā-kāla (Time).

<sup>3</sup> Sattva, Rajas, and Tamas (see Introduction).

<sup>4</sup> Creation, Preservation, and Destruction.

<sup>5</sup> Symbolizing the Past, Present, and Future of Time, of whom she is the Mother.

<sup>6</sup> The āsana of the Devī is also red, which is the Tāntrika colour, as white is that of the ordinary Brāhmanism, and yellow is that of the Buddhists. Red is an active, Rājasika colour. The flower of the Tāntrikas is the red Jabā-puṣṭpa (hibiscus), and in the ritual of latā-sādhana the madanāgāra is sprinkled with red sandal.

<sup>7</sup> That is, she makes the abhaya-mudrā and vara-mudrā.

<sup>8</sup> The Madhu flower, of which an intoxicating liquor is made. The Kaulikāchāra-bheda Tantra, which speaks of the different wines which

and placed a flower on his head, let the devotee with all devotion worship Her with the articles of mental worship (142). Let him offer the lotus of the heart<sup>1</sup> for Her seat, the ambrosia trickling from the lotus of a thousand petals<sup>2</sup> for the washing of Her feet, and his mind as arghya<sup>3</sup> (143). Then let him offer the same ambrosia as water for rinsing of Her mouth and bathing of Her body, let him offer the essence of the ether to be raiment of the Devī, the essence of scent to be the perfumes, his own heart<sup>4</sup> and vital air<sup>5</sup> the essence of fire, and the ocean<sup>6</sup> of nectar to be respectively the flowers, incense, light, and food offerings (of worship).

Let him offer the sound in the Anāhata Chakra<sup>7</sup> for the ringing of the bell, the essence of the air for the fan and fly-whisk,<sup>8</sup> and the functions of the senses and the restlessness of the mind for the dance before the Devī<sup>9</sup> (144-146). Let various kinds of flowers be offered for the attainment of the object of one's desire<sup>10</sup>: amāya,<sup>11</sup>

should be drunk on different occasions, says: "On a joyful occasion should madhuka be drunk." Mahā-kāla is dancing because of the benignant state of the Ādyā.

<sup>1</sup> The eight-petalled lotus—Ānanda-kanda (see verse 133, *ante*).

<sup>2</sup> The Lotus which is situated in the Brahma-randhra (Cavity of Brahma) is called Sahasrāra (the thousand-petalled) (see Introduction).

<sup>3</sup> See Introduction.

<sup>4</sup> Chitta—the heart considered as the seat of intellect as modified by the sentiments.

<sup>5</sup> Prāṇa (see Introduction).

<sup>6</sup> Which was produced from the Sea of Milk when it was churned for ambrosia.

<sup>7</sup> The Yogīs hear the sound as of a bell in this Chakra (see Mānasollāsa, verse 39 to ninth Shloka of the Dakṣiṇa-mūrti Stotra). The Chakra is so called because there, without a sound-producing cause—e.g., a stroke—sounds are heard, emanating from the Shabda Brahma.

<sup>8</sup> Chāmara, which is used in the worship of the image.

<sup>9</sup> In full worship there is always dancing and singing before the Devatā for its entertainment. This is Rājasika pūjā. The pūjā of the text is Sāttvika, the dance being the ideal one of the mind and senses. All things offered are in the human body, which is called the Kṣudra Brahmāṇḍa, or small egg, of Brahmā.

<sup>10</sup> Bhāva-siddhi. Here the object is Shuddha-bodha or Brahma-jñāna.

<sup>11</sup> Detachment



anahangkāra,<sup>1</sup> arāga,<sup>2</sup> amada,<sup>3</sup> amoha,<sup>4</sup> adambha,<sup>5</sup> advesha,<sup>6</sup> akshobha,<sup>7</sup> amātsaryya,<sup>8</sup> alobha,<sup>9</sup> and thereafter the five flowers—namely, the most excellent flowers, ahingsā,<sup>10</sup> indriya-nigraha,<sup>11</sup> dayā,<sup>12</sup> kshamā,<sup>13</sup> and jñāna.<sup>14</sup> With these fifteen flowers, fifteen qualities of disposition, he should worship the Devī (147-149).

Then let him offer (to the Devī) the ocean of ambrosia,<sup>15</sup> a mountain of meat and fried fish, a heap of parched food,<sup>16</sup> grain cooked in milk with sugar and ghee, the Kula nectar,<sup>17</sup> the Kula flower,<sup>18</sup> and the water which has been used for the washing of the Shakti.<sup>19</sup> Then, having sacrificed all lust and anger, the cause of all impediments, let him do japa (150-151).

The mālā (rosary) prescribed consists of the letters of the alphabet, strung on Kundalinī<sup>20</sup> as the thread (152). After reciting the letters of the alphabet from Ā<sup>21</sup> to La, with the Vindu<sup>22</sup> superposed upon each, the Mūla-mantra<sup>23</sup>

<sup>1</sup> Absence of egotism.    <sup>2</sup> Absence of anger.    <sup>3</sup> Absence of pride.

<sup>4</sup> Viveka—Power to discriminate the real and unreal, coupled with dispassion.

<sup>5</sup> Absence of duplicity : straightforwardness.    <sup>6</sup> Affectionateness.

<sup>7</sup> Absence of aimless or fruitless endeavours.    <sup>8</sup> Absence of envy.

<sup>9</sup> Absence of greed.    <sup>10</sup> Harmlessness.    <sup>11</sup> Control of the senses.

<sup>12</sup> Mercy.    <sup>13</sup> Forgiveness.

<sup>14</sup> Knowledge (Divine Knowledge).    <sup>15</sup> Wine.

<sup>16</sup> Mudrā.

<sup>17</sup> Nectar produced by means of the Shakti.

<sup>18</sup> That is, Strī-pushpa. When a girl attains puberty and its symptoms, she is said to have "borne the flower." A ceremony is celebrated in the inner apartments by the women on this occasion, which is called Pushpotsava.

<sup>19</sup> Pitha-kshālana-vāri, or water which has been used in washing the pitha of the Kula-nāyikā, of which it is said that he who offers an arghya of the same becomes a great Yogī (see Tantrasāra, 698 *et seq.*).

<sup>20</sup> The Devī awakened in the Mūlādhara. Usually a rosary is used for japa. Here the beads are the letters of the Alphabet, and the string is Kundalinī herself.

<sup>21</sup> Which is called Shrī-kantha. The letter Ā is so called because it is an equivalent of Vishnu, and Shrī-kantha is one of his names.

<sup>22</sup> The nasal sound.

<sup>23</sup> Āng, Hring, Shrīng, Kring, Parameshvari Svāhā.

should be recited. This is known as Anuloma.<sup>1</sup> Again, beginning with *La* and ending with *Ā*, let the *sādhaka* make *japa* of the Mantra. This is known as Viloma,<sup>1</sup> and *Kṣha-kāra*<sup>2</sup> is called the *Meru*<sup>3</sup> (153-154).

The last letters of the eight groups<sup>4</sup> should be added to the *Mūla-mantra*,<sup>5</sup> and having made *japa* of this Mantra of one hundred and eight letters the *japa* should be offered (to the *Devī*<sup>6</sup>) with the following (155) :

#### MANTRA.

O *Ādyā Kālī*, Who abidest in the innermost soul of all, Who art the innermost light,<sup>7</sup> O Mother ! accept this *japa* of my heart.<sup>8</sup> I bow to Thee (156).

Having finished the *japa*, he should mentally prostrate himself, touching the ground with the eight parts<sup>9</sup> of his body. Having concluded the mental worship, let him commence the outer worship (157).

I am now speaking of the consecration of the *Vishesh-ārghya*,<sup>10</sup> by the mere placing whereof the *Devatā* is exceedingly pleased. Do Thou listen (158). At the mere sight of the cup of this offering the *Yoginīs*,<sup>11</sup>

<sup>1</sup> That is, the ordinary order, as *Viloma* is the reversed order.

<sup>2</sup> The letter *Kṣha*.

<sup>3</sup> The central and most prominent bead in the rosary (*mālā*, or *japa-mālā*). [*Mālā* is a general term. A rosary is a *japa-mālā*.]

<sup>4</sup> *Varga*. The eight *Vargas* are *A*, *Ka*, *Cha*, *Ta*, *Pa*, *Ya*, *Sha*, which are the first letters of the group ; the last letters are *Ah*, *Nga*, *Nya*, *Na*, *Ma*, *Va*, *La*.<sup>5</sup> *Vide* p. 88, note 23.

<sup>6</sup> It is offered to the left hand.

<sup>7</sup> *Antar-jyotiḥ*—that is, the divine light seen by the inward or central eye of the *siddha* when the others are closed.

<sup>8</sup> *Antar-japa*.

<sup>9</sup> Feet, hands, knees, breast, head, eyes, mind (*manas*), and words (*vachas*).

<sup>10</sup> The *Vishesh-ārghya* is the special offering, as contrasted with the *Sāmānyārghya*, placed in front of the room where worship is being performed.

<sup>11</sup> Attendants of the *Devī*, of numerous kinds, of which there are sixty-four principal ones mentioned, some of which are forms of terror. As to their origin, see p. 27, note 3.

Bhairavas,<sup>1</sup> Brahmā, and other Devatās dance for joy and grant siddhi<sup>2</sup> (159). The disciple should on the ground in front of him and on his left draw with water taken from the Sāmānyārghya<sup>3</sup> a triangle, with the Māyā Vīja<sup>4</sup> in its centre, outside the triangle a circle, and outside the circle a square, and let him there worship the Shakti<sup>5</sup> of the Ādhāra<sup>6</sup> with the

## MANTRA.

Hrīng! Obeisance to the Shakti of the Ādhāra<sup>7</sup> (160-161).

He should then wash the Ādhāra, and place it on the Mandala,<sup>8</sup> and worship the region of Fire with the

## MANTRA.

Mang! Obeisance to the circle of Fire possessed of ten sections.<sup>9</sup>

And having washed the arghya vessel with the Mantra Phat, the worshipper should place it on the Ādhāra<sup>10</sup> with the Mantra Namaḥ (162-163).

He should then worship the cup with the

## MANTRA.

Ang! Obeisance to the circle of Sun who has twelve divisions,<sup>11</sup>

<sup>1</sup> See p. 18, note 2; also p. 106, note 2.

<sup>2</sup> Success (see Introduction). The next verse proceeds to consecration of Visheshārghya.

<sup>3</sup> The Visheshārghya is the special offering, as contrasted with the Sāmānyārghya, placed in front of the room where worship is being performed.

<sup>4</sup> That is, Hrīng.

<sup>5</sup> Devī of the Ādhāra.

<sup>6</sup> A tripod.

<sup>7</sup> Hrīng Ādhāra-shaktaye namaḥ (see note 4, p. 83).

<sup>8</sup> The diagram drawn as above.

<sup>9</sup> Mang Vahni-mandalāya dasha-kalātmāne namaḥ. Ten sections or properties are mentioned in Chapter V., verse 25.

<sup>10</sup> The tripod or other support on which the kalasa is placed.

<sup>11</sup> Ang Arka-mandalāya dvādasha-kalātmāne namaḥ. The Kalās are referred to in Chapter VI., verses 32, 33.

and fill the vessel (in which the offering is made) whilst repeating the Mūla-mantra,<sup>1</sup> three parts with wine and one part with water, and having placed scent and flower in it, he should there worship, O Mother !<sup>2</sup> with the Mantra following (164-165) :

## MANTRA.

Ung! Obeisancetothe Moon with its sixteen digits<sup>3</sup>(166).

He should then place in front of the special offering, on bael leaves<sup>4</sup> dipped in red sandal paste, dūrvā grass,<sup>5</sup> flowers, and sun-dried rice<sup>6</sup> (167).

Having invoked the holy waters (of the sacred Rivers into the arghya) by the Mūla-mantra and Angkusha-mudrā, the Sādhaka should meditate upon the Devī, and worship Her with incense and flowers, making japa of the Mūla-mantra twelve times (168). After this let him display over the arghya<sup>7</sup> the Dhenu Mudrā<sup>8</sup> and the Yoni Mudrā,<sup>9</sup> incense sticks and a light. The worshipper should then pour a little water from the arghya into the vessel<sup>10</sup> kept for that purpose, and sprinkle himself and the offering therewith. The vessel containing the offering must not, however, be moved<sup>11</sup> until the worship is concluded (169-170). O Thou of pure Smiles ! I have now spoken of the consecration of the special offering. I will

<sup>1</sup> That is, the chief Mantra of the particular Devī worshipped—e.g., Kṛīṅ in case of Kālī, Hṛīṅ for Durgā, Aīṅ for Sarasvatī, and so on.

<sup>2</sup> Ambikā, a title of the Devī.

<sup>3</sup> Ūṅ Soma-maṇḍalāya *śoḍaśa-kalātmaṇe namaḥ*. The sixteen digits are given in Chapter VI., verses 32, 33.

<sup>4</sup> The bael leaf (Bilva-patra) is sacred to Shiva and Shakti.

<sup>5</sup> The bael leaves, grass, and flowers are placed at the end of, and projecting from, the vessel, their stems being in the wine and water. Dūrvā is *Panicum dactylon*.

<sup>6</sup> Akṣhata.

<sup>7</sup> Arghya, consisting of Jabā flower (hibiscus), bael leaf, grass, rice, and red sandal, with wine and water.

<sup>8</sup> Vide p. 73, note 6.

<sup>9</sup> Vide p. 71, note 10.

<sup>10</sup> Prokṣhaṇī-pātra=sprinkler.

<sup>11</sup> Lest by so doing the Devatā be disturbed.

now pass to the principal Yantra<sup>1</sup> which grants the aims of all human existence<sup>2</sup> (171).

Draw a triangle with the Māyā Vija<sup>3</sup> within it, and around it two concentric circles (the one outside the other). In the space between the two circumferences of the circles draw in pairs the sixteen filaments, and outside these the eight petals of the lotus, and outside them the Bhū-pura,<sup>4</sup> which should be made of straight lines with four entrances, and be of pleasing appearance (172-173). In order to cause pleasure to the Devatā<sup>5</sup> the disciple should (reciting the Mūla-mantra<sup>6</sup> the meanwhile) draw the Yantra either with a gold needle, or with the thorn of a bael tree on a piece of gold, silver, or copper, which has been smeared with either the Svayambhū, Kunda, or Gola flowers,<sup>7</sup> or with sandal, fragrant aloe,<sup>8</sup> kungkuma,<sup>9</sup> or with red sandal paste. A clever carver may also carve the Yantra on crystal, coral, or lapis lazuli (174-176).

After it has been consecrated by auspicious rites, it should be kept inside the house; and on this being done all wicked ghosts, all apprehensions from (adverse) planets, and diseases are destroyed; and by the grace of

<sup>1</sup> Yantra-rāja, the King of all Yantras. This Yantra is similar in form to that figured at p. 732 of the Tantra-sāra as the Rudra-Bhairavi Yantra.

<sup>2</sup> Samasta-purushārtha—i.e., the four-folded aims of existence—Dharma, Artha, Kāma, Mokṣa (see Introduction).

<sup>3</sup> That is, Hrīṅ.

<sup>4</sup> That is, the base upon which the Yantra is drawn.

<sup>5</sup> Devatā-bhāva-siddhaye, which may also mean "for the attainment of a celestial disposition"; but the interpretation adopted in the text is that of Bhārati.

<sup>6</sup> Vide p. 62, note 11.

<sup>7</sup> There are three kinds of the Kula-puṣpa, the Tāntrika significance of which is given at p. 54, note 7. Svayambhū is the Kula-puṣpa of any woman; Kunda, that of a girl born of a married woman by a Tantrika other than her husband; and Gola, that of the daughter of a widow. In conformity with its general character, this Tantra (Chapter VI., verse 15) substitutes for the Kula-puṣpa (of whatever kind) red sandal paste.

<sup>8</sup> Aguru.

<sup>9</sup> The red powder made from a fruit, which is thrown in the Holī (Dola-yātrā) Festival; also saffron.

this Yantra the worshipper's house becomes of pleasing aspect. With his children and grandchildren, and with happiness and dominion,<sup>1</sup> he becomes a bestower of gifts and charities, a protector of his dependents, and his fame goes abroad (177-178). After having drawn the Yantra and placed it on a jewelled altar<sup>2</sup> in front of the worshipper, and having worshipped the Devatā of the Pīṭha<sup>3</sup> according to the rules of Pīṭha-nyāsa, the principal Devī<sup>4</sup> should be adored in the pericarp of the Lotus<sup>5</sup> (179).

I will now speak of the placing of the jar<sup>6</sup> and the formation of the circle of worship<sup>7</sup> by the mere institution of which the Devatā<sup>8</sup> is well pleased, the Mantra<sup>9</sup> becomes fruitful, and the wishes<sup>9</sup> of the worshipper are accomplished (180). The jar is called kalasa, because Vishva-karmā<sup>10</sup> made it from the different parts of each of the Devatās (181).

It should be thirty-six fingers breadth (in circumference) in its widest part, and sixteen in height. The neck should be four fingers breadth, the mouth six fingers, and the bottom five fingers breadth. This is the rule for the

<sup>1</sup> Aishvaryya (see p. 84, note 3).

<sup>2</sup> Ratna-singhāsana.

<sup>3</sup> That is, the supporting Devatā of the Yantra. As to Pīṭha-nyāsa, *vide ante*.

<sup>4</sup> Mūla-Devatā : here Ādyā Shakti or Kālī.

<sup>5</sup> *I.e.*, the lotus in the Yantra.

<sup>6</sup> Kalasha, a jar made of mud or metal, used for the drawing of water from the river, etc., and in worship, and in which—according to the Kaulika ritual—the tattva of wine is kept in the Chakra.

<sup>7</sup> Chakra. The text here refers to the celebrated circles of Tāntrika worship. The chief Sādhaka and his Shakti—who may be, but not necessarily are, the host and hostess (*grihinī*) in whose house the circle takes place—sit in the centre, the shakti on the worshipper's left. Between and in front of them are the articles of worship referred to in the text, and the large jar (kalasha) of wine, which is called by the Tāntrikas Kāraṇa-vari and Tīrtha-vāri. In the Jñānārṇava Tantra it is said that the Kula articles of worship should—when purified—be considered as the image of Brahman and the *Iṣṭa-devatā* worshipped. The other worshippers sit round in a circle, men and women alternating, the latter on the left of the former.

<sup>8</sup> *I.e.*, *Iṣṭa-devatā*.

<sup>9</sup> Mantra-siddhi and Ichchhā-siddhi.

<sup>10</sup> The Celestial Architect.

design of the kalasha (182). It should be made either of gold, silver, copper, bell-metal, mud, stone, or glass, and without hole or crack. In its making all miserliness<sup>1</sup> should be avoided, since it is fashioned for the pleasure of the Devas (183). A kalasha of gold, one of silver, one of copper, and one of bell-metal give enjoyment, emancipation, pleasure of mind, and nourishment respectively to the worshipper. One of crystal is good for the attainment of Vashikarana,<sup>2</sup> and one of stone for the attainment of Stambhana.<sup>3</sup> A kalasha made of mud is good for all purposes. Whatever it is made of it should be clean and of pleasing design (184).

On his left side the worshipper should draw a hexagon with a point<sup>4</sup> in its centre, around it a circle, and outside the circle a square (185). These figures should be drawn either with vermilion or Rajas (Kula-pushpa<sup>5</sup>), or red sandal paste; the Devatā of the support should then be worshipped thereon (186). The Mantra for the worship of the Shakti or Devī of the support is—

#### MANTRA :

Hrīṅ, salutation to the Shakti of the support<sup>6</sup> (187).

The support<sup>7</sup> for the jar should be washed with the Mantra namaḥ, and placed on the Mandala, and the jar<sup>8</sup> itself

<sup>1</sup> Vitta-shāṭhya—that is, one who is able to afford a costly metal should not make it of a cheap material.

<sup>2</sup> Vashikarana is one of the six *śaṭkarma* or magical powers (siddhis), the bringing of a thing or person under control—e.g., causing a woman to love a man.

<sup>3</sup> Stambhana is another of such powers, such as stopping forces of nature, making a person speechless, etc. The other powers are Mārana, Uchchātana, Vidveshana, Svastyayana.

<sup>4</sup> Brahma-randhra.

<sup>5</sup> See p. 92, note 7.

<sup>6</sup> Hrīṅ Adhāra-shaktaye namaḥ.

<sup>7</sup> The tripod (see *ante*).

<sup>8</sup> Kalasha. This term, as well as Ghaṭa, are used in the text for the Kalasha, which in the translation is employed throughout.

with the Mantra *Phaṭ*, and then placed on the support (188).

Let the disciple then fill the kalasha with wine, uttering meanwhile the *Mūla*-mantra and the *Mātrikā* Varnas, with *Vindu* in *Viloma* order<sup>1</sup> (189). The wise one who is then himself possessed of the disposition of the *Devī*<sup>2</sup> should worship the region of Fire, Sun, and Moon in the support in the jar and in the wine<sup>3</sup> in the manner already described (190). After decorating the jar with vermilion, red sandal paste, and a garland of crimson flowers,<sup>4</sup> the worshipper should perform *Panchikarana*<sup>5</sup> (191).

Strike the wine-jar with a wisp of kusha grass, saying *Phaṭ*; then, whilst uttering the *Vīja* Hung, veil it by the *Avagunṭhana* *Mudrā*<sup>6</sup>; next utter the *Vīja* Hring, and look with unwinking eye upon the jar, then sprinkle the jar with the Mantra *Namaḥ*. Lastly, whilst reciting the *Mūla*-mantra, smell the jar three times:<sup>7</sup> this is the *Panchikarana* ceremony<sup>8</sup> (192).

<sup>1</sup> The *Viloma* *Mātrikā* followed by the *Mūla*-mantra Hring. *Viloma* *Mātrikā* is the *Mātrikā* uttered in a reversed order, beginning with *Kṣhang* and ending with *Ang*.

<sup>2</sup> *Devī*-bhāva-parāyana—that is, the mind and body are full of the presence of the *Devī*.

<sup>3</sup> *Kāraṇa*, a *Tāntrika* term for *Madya*.

<sup>4</sup> Such as the *Jabā* *Pushpa*, the *Tāntrika* flower.

<sup>5</sup> Literally, making of five things, or the doing five ceremonies. The ceremony is described in the next verse.

<sup>6</sup> Or *Gesture of the Veil*.

<sup>7</sup> *Gandham* *trīṇḍadyāt*, which literally means offer scent three times. The translation given in the text is that of *Tarkālangkāra*, who supports it by the observation that the practice amongst all the different communities of *Tāntrika* *Sādhakas* is to close the right nostril and to inhale the scent from the kalasha three times by *Īḍā*, and then to exhale it by *Pingalā*.

<sup>8</sup> The esoteric meaning of this ceremony is briefly stated to be as follows: Wine is that *Ajnāna* which is the cause of the gross world and the five subtle elements. With the object of uniting these five elements into one, the *Sādhaka* first realizes *Ākāsha* or Ether (with its *guṇa* of sound) by striking the jar; secondly, *Vāyu* or Air (with its *guṇa* touch) by the *Mudrā*; thirdly, *Tejas* or Fire (with its *guṇa* of form or visibility) by *divya-drishṭi* (celestial vision); fourthly, *Ap* or Water (with its *guṇa* taste)



Making obeisance to the jar, purify the wine therein by throwing red flowers into it, and say the following<sup>1</sup> (193) :

# MANTRA.

Ong, O Devī Sudhe ! by the Supreme Brahman,<sup>2</sup> Who is One without a second : and Who is always both gross<sup>3</sup> and subtle,<sup>4</sup> destroy the sin of slaying a Brāhmaṇa which attached to thee (the wine) by the death of Kacha<sup>5</sup> (194). O Thou Who hast Thy abode in the region of the Sun,<sup>6</sup> and Thy origin in the dwelling-place of the Lord of Ocean<sup>7</sup> (in the churning<sup>8</sup> of which thou, O Nectar !<sup>9</sup> wast produced), thou who art one with the Amā<sup>10</sup> Vija, mayest Thou be freed from the curse of Shukra (195). O Devī ! as the Pranava of the Vedas is one with the bliss of Brahman, may by that truth be destroyed Thy sin of slaying a Brāhmaṇa.

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by the sprinkling of the jar ; and, lastly, *Prithivī* or Earth (with its *guṇa* smell) by thrice smelling the wine jar. By the inhalation of this *shuddha* the *nāḍī* of the *Sādhaka* is washed, cleansed, and purified, and all impurities are discharged by exhalation from *Pingalā* or the right nostril.

<sup>1</sup> *Surā*, a *Tāntrika* term for the first of the five *Tattvas* of the *Tāntrika* ritual.

<sup>2</sup> *Om ekam-evā-parang-Brahma*.

<sup>3</sup> *Sthūla*.

<sup>4</sup> *Sūkṣma*.

<sup>5</sup> Son of *Brīhaspati* and disciple of Shukra, Priest of the Demons. Kacha was burnt by the Asuras, and his ashes mixed with the wine that Shukra drank. The latter, when he discovered what he had done under the influence of wine, cursed it.

<sup>6</sup> The allusion is to the concealment of *Amṛita* by the Devas in the *Sūryya-mandala* (*Mahābhārata*, *Ādi Parvva*).

<sup>7</sup> *Varuṇa*.

<sup>8</sup> As to the Churning of the Ocean, see *Mahābhārata*, *Ādi Parvva*, chap. xviii.

<sup>9</sup> *Sudhā*.

<sup>10</sup> *Amā* is the sixteenth digit of the Moon. The sixteenth digit of the moon, which remains in the circle of the 1,000-petalled lotus or the circle of the Sun, is called the nectar-dropping *Amā*, because, if the wine did not exist in the shape of nectar in the *Amā* digit, then that sixteenth digit would not have existed.

MANTRA.<sup>1</sup>

Hring : the Supreme Hangsa<sup>2</sup> dwells in the brilliant Heaven,<sup>3</sup> as Vasu It moves throughout the space between Heaven and Earth.<sup>4</sup> It dwells on earth in the form of the Vedic Fire, and in the Sacrificer,<sup>5</sup> and is honoured in the Guest.<sup>6</sup> It is in the household Fire<sup>7</sup> and in the consciousness of man,<sup>8</sup> and dwells in the honoured region.<sup>9</sup> It resides in Truth and in the Ether.<sup>10</sup>

<sup>1</sup> This is the celebrated Hangsa-vatī Rik of the R̥gveda. The meaning given is that of the commentator Sāyana. The Mantra is (disjoining Sandhi) as follows : Hring : Hangsaḥ shuchi-sat vasu antarikṣa-sat hotā vedi-sat atithi durona-sat nri-sat vara-sat ritasat vyoma-sat ab-jā go-jā rita-jā adri-jā ritam brīhat (Mandala 4, Adhyāya 4, Sūkta 40, Rik V. ; edition, Max Müller, first edition, vol. iii., p. 195, R̥gveda Samhitā ; and Yajurveda, x. 24 and xii. 24). The first word is introduced by the Tantra, and the last word occurs in the Kathopanishad, verse 2, where the Hangsa-vatī Rik also appears.

<sup>2</sup> Hangsa, from Hanti = Gati, or motion. It is called Āditya, because it is in perpetual motion (Sāyana).

<sup>3</sup> It is *Shuchi-sat*, because It resides in the shuchi, the brilliant Heaven. By this Its position in Heaven (Svaḥ) is proved (*ibid.*).

<sup>4</sup> It is Vasu, because It dwells (vas) everywhere, as does the Wind, Vāyu, in the Bhuvaḥ or Antarikṣa (*ibid.*). There are eight Vasus—viz., Āditya (Sun), Chandra (Moon), Varuna (Sky), Aruna (Dawn), Ahaḥ (Day), Rātri (Night), Sandhyā (Twilight), and Dharmma (see Introduction).

<sup>5</sup> The Mantra then goes on to show that the Supreme is not only in Heaven (Svaḥ) and the Firmament between heaven and earth (antarikṣa), but also on the Earth (bhū). Literally, the Sacrificer is on the altar of Vedic Fire—that is, the Sacrificer and the Fire are one, and in both Hangsa is.

<sup>6</sup> A guest is a tithi. There are fifteen tithis in the lunar half-month. The uninvited guest does not stay longer than one tithi. He is welcomed.

<sup>7</sup> That is, the ordinary Fire used for household purposes, as opposed to the Vedic Fire.

<sup>8</sup> It resides in the chaitanya of a man. By this, says Sāyana, Its image as the Supreme Spirit (Paramātmā) is shown.

<sup>9</sup> That is, the Satya-loka, the highest of the fourteen worlds, the Brahmā-loka, situate in man in the cerebral region (Shaktānandataranginī Tantra) (see Prāna-toshinī, p. 42).

<sup>10</sup> Rīta is Brahman, truth or sacrifice. It which resides there is Rīta-sat (Sāyana).

It is born in water,<sup>1</sup> in the rays of light,<sup>2</sup> in Truth,<sup>3</sup> and in the Eastern Hill where the Sun rises.<sup>4</sup> Such is the great Āditya, the Truth, Which cannot be bound or concealed, the Great Consciousness Who dwelleth everywhere<sup>5</sup>—Brahman<sup>6</sup> (196-197).

Exchange the vowel of the Varuna Vija<sup>7</sup> for each of the long vowels,<sup>8</sup> then say "Salutation to the Devī of Ambrosia, who is relieved of the curse of Brahmā."<sup>9</sup> By the repetition of the entire Mantra seven times, the curse of Brahmā is removed (198). Substituting in their order the six long vowels in place of the letter *o* in Angkusha,<sup>10</sup> and adding thereto the Shrī and Māyā Vījas,<sup>11</sup> say the following :

<sup>1</sup> Ab-jā. The Supreme is not born, but Its creative activity Brahmā manifested first in water into which seed was thrown, and the water became creamy, and developed into the effulgent germ, brilliant like a thousand Suns.

<sup>2</sup> Go-jā.

<sup>3</sup> Rīta-jā (see p. 97, note 10, *ante*). Because It is visible to all, and does not—like Indra and the others—come and go (Sāyana).

<sup>4</sup> That is, Udayāchala, or Eastern Mountain, from behind which the Sun and Moon are said to rise.

<sup>5</sup> Rīta, of which word the Text—according to Sāyana—gives the meaning. It is the Brahma-tattva, the Great Consciousness (Mahā-nubhāva).

<sup>6</sup> Bṛihat, the Great; from Bṛīh, the root of Brahma. The object of the Mantra is to establish the unity of the Supreme without attribute, of Ishvara the Lord, and of all things which have proceeded from Him.

<sup>7</sup> That is, Vang Vija of the Lord of Waters.

<sup>8</sup> That is, Vāng, Vīng, Vūng, Vaing, Vaung, Vah.

<sup>9</sup> Brahma-shāpa-vimochitāyai sudhā-devyai namaḥ. Brahmā, under the influence of liquor, lusted after his own daughter, and therefore cursed it, saying that he that should drink it was as guilty as one who killed a Brāhmana, and would go to hell. "Non-Tāntrikas say that, even when the curses are removed, wine should not be drunk, to which the Tāntrikas reply that Pashus are ignorant (ajnāna), and that if their views were correct then no one should make japa of the Gāyatrī, which also is afflicted with three curses. Yet, after the curses are removed, worshippers make japa of the Gāyatrī" ("Pancha-tattva-Vichāra," by Nīlamāzi Mukhārjī, Calcutta, p. 19).

<sup>10</sup> That is, Krong.

<sup>11</sup> That is, Shrīng and Hrīng. Shrī is a name of Lakṣmī.

## MANTRA.

"Remove the curse of *Krishna*<sup>1</sup> in the wine: pour nectar<sup>2</sup> again and again: Svāhā"<sup>3</sup> (199).

Having thus removed the curse of Shukra, of Brahmā, and of *Krishna*, the worshipper should with mind controlled worship Ānanda-Bhairava and Ānanda-Bhairavī<sup>4</sup> (200). The Mantra of the former is:

## MANTRA.

"Ha-Sa-Ksha-Ma-La-Va-Ra-Yung: Salutation to Ānanda-Bhairava:<sup>5</sup> *Vashat*" (201);

and in the worship of the Ānanda-Bhairavī the Mantra is the same, except that its face is reversed, and in place of its Ear the left Eye should be placed, and then should be said:

## MANTRA.

"Sa-Ha-Ksha-Ma-La-Va-Ra-Yīng: Salutation to the Wine Devī: *Vaushat*"<sup>6</sup> (202).

Then, meditating upon the union of the Deva and Devī<sup>7</sup> in the wine, and thinking that the same is filled with the ambrosia of such union, japa should be made over it of the Mūla-mantra<sup>8</sup> twelve times (203). Then, considering the wine to be the Devatā, handfuls of flowers should be

<sup>1</sup> *Krishna*'s family, the Yadu-kula, was destroyed through drink, which he therefore cursed.

<sup>2</sup> *Amṛita*, the ambrosia of immortality.

<sup>3</sup> The Mantra is thus: Krāṅg, Krīṅg, Krūṅg, Kraṅg, Krauṅg, Kraḥ Sudhā-Krishna-shāpang mochayāmṛitan srāvaya srāvaya: svāhā.

<sup>4</sup> Shiva and His Shakti are so called when the worshippers are in a joyful mood.

<sup>5</sup> That is, the seven Sanskrit letters, followed by Yung Ānanda-Bhairavāya Namaḥ.

<sup>6</sup> That is, the same seven letters (the first two letters being reversed) —Sa-Ha-Ksha-Ma-La-Va-Ra-Yīng (instead of Yung)—followed by Sudhādevyai vaushat. The "ear" and "eye" mean u-kāra and i-kāra, which they resemble.

<sup>7</sup> Ānanda-Bhairava and Bhairavī.

<sup>8</sup> See Introduction.

offered with japa of the Mūla-Mantra. Lights and incense-sticks should be waved before it to the accompaniment of the ringing of a bell<sup>1</sup> (204). Wine should be always thus purified in all ceremonies, whether pūjā<sup>2</sup> of the Devatā, Vrata,<sup>3</sup> Homa,<sup>4</sup> marriage, or other festivals (205).

The disciple, after placing the meat<sup>5</sup> on the triangular Mandala in front of him, should sprinkle it with the Mantra Phat, and then charge it thrice with the Vījas of Air<sup>6</sup> and Fire<sup>7</sup> (206). Let him then cover it up with the Gesture of the Veil,<sup>8</sup> uttering the Kavacha-Mantra,<sup>9</sup> and protect it with the Weapon-Mantra Phat. Then, uttering the Vīja of Varuṇa,<sup>10</sup> and displaying the Dhenu-Mudrā,<sup>11</sup> make the meat like unto nectar<sup>12</sup> with the following (207) :

#### MANTRA.

May that Devī whose abode is in the breast of Vishnu and in the breast of Shankara<sup>13</sup> purify this my meat, and give me a resting-place at the excellent foot of Vishnu (208).

In a similar manner, placing the fish<sup>14</sup> and sanctifying it with the Mantras already prescribed, let the wise one say the following Mantra<sup>15</sup> over it (209) :

<sup>1</sup> This is called Ārati. In the right hand is held the light or burning incense-stick, and as these are being waved round and round the bell is rung with the left hand.

<sup>2</sup> See Introduction.

<sup>3</sup> See *ibid.*

<sup>4</sup> See *ibid.*

<sup>5</sup> Then follows the purification (shuddhi) of meat, the tattva of the Tāntrika ritual.

<sup>6</sup> The Vāyu-Vīja "Yang."

<sup>7</sup> The Vahni-Vīja "Rang."

<sup>8</sup> The Avagunihana Mudrā.

<sup>9</sup> Or Armour Mantra "Hung."

<sup>10</sup> I.e., "Vang."

<sup>11</sup> Or Cow-gesture (*vide* p. 73, note 6).

<sup>12</sup> Literally, "having made into nectar"—amṛitikṛitya.

<sup>13</sup> Shiva.

<sup>14</sup> The following is the ritual for the purification of the tattva of the Tāntrik worship—Fish (Matsya).

<sup>15</sup> This is a Rīk from Rīg-Veda, Seventh Mandala, fourth chapter. forty-ninth Sūkta, twelfth Mantra. The translation and interpretation given is that of the Bengali translation by Tarkālangkāra. It occurs also in Ullāsa viii., verse 244, *post*.

## MANTRA.

"We worship the Father of the Three<sup>1</sup>; He Who causes nourishment,<sup>2</sup> He Who is sweet-scented.<sup>3</sup> As the fruit of the Urvāruka<sup>4</sup> is detached of itself from the stalk on which it grows, so may He free us whilst living from the bond of Karma,<sup>5</sup> until we are finally liberated, and made one with the Supreme"<sup>6</sup> (210).

Then, O Beloved! the disciple should take and purify the parched grain<sup>7</sup> with the following:

MANTRAS.<sup>8</sup>

Ong! As the Eye of Heaven<sup>9</sup> is plainly visible to those of the common man, so do the Wise have constant vision of the Excellent Foot of Vishnu (211). The Intelligent and Prayerful, whose mind is awake and controlled, see the most excellent Foot of Vishnu<sup>10</sup> (212).

<sup>1</sup> Tryambaka, literally the three-eyed, or Shiva (see p. 3, note 7). According to Tarkālangkāra, its esoteric significance is the father of the "three"—that is, Brahmā, Vishnu, and Rudra (Shiva).

<sup>2</sup> That is, who is like the seed of the world, nourishing the body and increasing the wealth of the worshipper (Tarkālangkāra). This quality and that of scent also refer to the material attributes of the tattva (wine).

<sup>3</sup> That is, whose beneficent deeds are manifested everywhere (*ibid.*).

<sup>4</sup> A kind of cucumber.

<sup>5</sup> Karma-bandhana is the bond of action which produces re-birth. The effects of Karma are not all exhausted in one life, but persist and attach at death to the Self. Those effects are Sangskāra which draw to the Self the materials suited for them, and thus cause a new birth. The prayer is therefore to be released from re-birth.

<sup>6</sup> That is, Sāyujya (see Introduction) Mukti (Tarkālangkāra), literally "Till we die" (to ourselves) (see Chapter VIII., *post*). This Mantra is called the Mrityunjaya (Death-conquering) Mantra.

<sup>7</sup> Mudrā, the technical Tāntrika term for this, the Tattva of the ritual.

<sup>8</sup> The following Mantras are two Riks from the Rīg-Veda, First Mandala, fifth chapter, twenty-second Sūkta, and twentieth and twenty-first Mantras. Among the Tāntrikas it is a usual practice to recite a Vedic and Tāntrika Mantra respectively. Cf. verse 162, and Chapter IX., *post*, and see the Chaitanya-Charitāmṛita (Nectar of the Life of Chaitanya).

<sup>9</sup> That is, the Sun.

<sup>10</sup> Here the Supreme.

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Or all the Tattvas<sup>1</sup> may be consecrated by the Mūla-Mantra<sup>2</sup> itself. To him who has belief in the root,<sup>3</sup> of what use are the branches and leaves ?<sup>4</sup> (213).

I say that anything which is sanctified by the Mūla-Mantra<sup>5</sup> alone is acceptable for the pleasure of the Devatā (214). If the time be short, or if the disciple be pressed for time, everything should be sanctified with the Mūla-Mantra,<sup>5</sup> and offered to the Devī (215). Truly, truly, and again truly, the ordinance of Shankara<sup>6</sup> is that if the Tattvas be so offered, there is no sin or shortcoming<sup>7</sup> (216).

End of Fifth Joyful Message, entitled "The Formation of the Mantras, Placing of the Jar, and Purification of the Elements of Worship."

<sup>1</sup> *I.e.*, the five Tattvas.

<sup>2</sup> *Vide* Introduction.

<sup>3</sup> Mūla.

<sup>4</sup> Mūle tu shrad-dadhāno yaḥ, kin tasya dala-shākhayā ?

<sup>5</sup> *Vide* Introduction.

<sup>6</sup> Shiva.

<sup>7</sup> Literally, wanting of parts—anga.

## CHAPTER VI

SHRĪ DEVI said :

As Thou hast kindness for Me, pray tell Me, O Lord ! more particularly about the Pancha-tattvas<sup>1</sup> and the other observances of which Thou hast spoken (1).

Shrī Sadāshiva said :

There are three kinds of wine which are excellent—namely, that which is made from molasses,<sup>2</sup> rice,<sup>3</sup> or the Madhūka flower.<sup>4</sup> There are also various other kinds made from the juice of the palmyra and date tree, and known by various names according to their substance and place of production. They are all declared to be equally appropriate in the worship of the Devatā (2).

Howsoever it may have been produced, and by whomsoever it is brought, the wine, when purified, gives to the worshipper all siddhi. There are no distinctions of caste in the taking of wine so sanctified (3). Meat, again, is of three kinds, that of animals of the waters, of the earth, and of the sky. From wheresoever it may be brought, and by whomsoever it may have been killed, it gives, without doubt, pleasure to the Devas (4). Let the desire of the disciple determine what should be offered to the Devas. Whatsoever he himself likes, the offering of that conduces to his well-being (5). Only male animals should be decapitated in sacrifice.<sup>5</sup> It is the command of Shambhū that female animals should not be slain (6). There are

<sup>1</sup> The Pancha-tattva (the five elements of worship)—wine, meat, fish, parched food, and woman.

<sup>2</sup> Gaudī (Gudā=Molasses).

<sup>3</sup> Paishṭī.

<sup>4</sup> Mādhvī. Wine made from grapes is also called Mādhvī.

<sup>5</sup> Vali-dāna.



three superior kinds of Fish—namely, Shāla, Pāṭhīna,<sup>1</sup> and Rohita.<sup>2</sup> Those which are without bones are of middle quality, whilst those which are full of bones are of inferior quality. The latter may, however, if well fried, be offered to the Devī (7-8).

There are also three kinds of parched food, superior, middle, and inferior. The excellent and pleasing kind is that made from Shāli rice,<sup>3</sup> white as a moonbeam, or from barley or wheat, and which has been fried in clarified butter.<sup>4</sup> The middling variety is made of fried paddy. Other kinds of fried grain are inferior (9-10). Meat, fish, and parched food, fruits and roots, or anything else offered to the Devatā along with wine, are called Shuddhi<sup>5</sup> (11). O Devi! the offering of wine without Shuddhi, as also pūjā and tarpaṇa (without Shuddhi), become fruitless, and the Devatā is not propitiated (12). The drinking of wine without Shuddhi is like the swallowing of poison. The disciple is ever ailing, and lives for a short time and dies<sup>6</sup> (13). O Great Devi! when the weakness of the Kali Age becomes great, one's own Shakti or wife should alone be known as the fifth Tattva. This is devoid of all defect<sup>7</sup> (14). O Beloved of My

<sup>1</sup> and <sup>2</sup> The two latter are commonly called Boāl and Ruhi respectively in the vernacular.

<sup>3</sup> A variety of rice of very small grain and very white.

<sup>4</sup> Ghee.

<sup>5</sup> Purity. The meat, wine, grain, etc., are called Shuddhi. Shuddhi is also commonly used for anything which is eaten to take away the taste after drinking wine, such as salt or pān-leaf. As to the effect of drinking without Shuddhi, see verse 13.

<sup>6</sup> Another check upon indiscriminate wine-drinking, for it cannot be indulged in until Shuddhi is obtained, prepared, and eaten with the necessary rites.

<sup>7</sup> Shesha-tattvang Maheshāni! nirvīrye prabale Kalau, Svakiyā kevalā jneyā sarvva-dosha-vivarjitā.

The allusion here is to the three classes of women who might be Shaktis: Sviyā (one's own wife), Parakiyā (the wife of another), and the Sādhārāṇī (one who is common). This Tantra (according to the present text) discountenances Shaktis of the second and third kind, and ordains that the Shakti should be the wife of the Sādhaka (worshipper).

Life ! in this (the last Tattva) I have spoken of Svayambhū and other kinds of flower.<sup>1</sup> As substitutes for them, however, I enjoin red sandal paste (15). Neither the Tattvas nor flowers, leaves, and fruits should be offered to the Mahādevī unless purified. The man who offers them without purification goes to hell (16).

The Shrī-pātra<sup>2</sup> should be placed in the company of one's own virtuous Shakti;<sup>3</sup> she should be sprinkled with the purified wine<sup>4</sup> or water from the common offering<sup>5</sup> (17). The Mantra for the sprinkling of the Shakti is—

MANTRA.

Aing, Klīng, Sauḥ. Salutation to Tripurā; purify this Shakti, make her my Shakti;<sup>6</sup> Svāhā (18-19).

If she who is to be Shakti is not already initiated, then the Māyā Vija<sup>7</sup> should be whispered into her ear, and other Shaktis who are present should be worshipped and not enjoyed<sup>8</sup> (20).

The worshipper should then, in the space between himself and the Yantra, draw a triangle with the Māyā

<sup>1</sup> See verse 174 of Chapter V.—that is, Svayambhū, Gola, and Kunda.

<sup>2</sup> That is, the auspicious cup, or cup of prosperity or success (see p. 254, note 9). If the bhogyā Shakti (see note 8) be absent, the Shrī-pātra may be placed for worship with the aid of the pūjyā Shakti after the pūjyā Shakti has been worshipped and her leave obtained.

<sup>3</sup> The wife is Saha-dharmīnī (co-worshipper with the husband), and shares the merit acquired by the husband.

<sup>4</sup> Kāraṇa.

<sup>5</sup> Sāmānyārghya. The Shakti should be sprinkled if she is not already an initiate.

<sup>6</sup> Aing Klīng Sauḥ: Tripurāyai namaḥ: imāṅ shakting pavitrīkuru. mama shakting kuru: Svāhā.

<sup>7</sup> Hring. "Initiated" in this verse is used as equivalent for Dikṣhitā.

<sup>8</sup> Nārhaś tāḍana-karmmani. The reference is to sexual intercourse. Shaktis are of two kinds: Bhogyā, to be enjoyed; and Pūjyā, to be worshipped. The first sit on the left, and the second on the right. If the worshipper yields to desire for the latter, he commits the sin of incest with his own mother (see Bhakta, 214). By "other Shaktis" is meant Parakīyā, as opposed to Svīyā (one's own).

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Vija<sup>1</sup> in its centre, and outside the triangle and in the order here stated a circle, a hexagon, and a square (21). The excellent disciple should then worship in the four corners of the square the *Pīthas*,<sup>2</sup> *Pūrṇa-shaila*, *Uddīyāna*, *Jālandhara*, and *Kāma-rūpa*, with the Mantras formed of their respective names, preceded by *Vījas* formed by the first letter of their respective names, and followed by *Namaḥ*<sup>3</sup> (22).

Then the six parts of the body should be worshipped in the six corners of the hexagon.<sup>4</sup> Then worship the

<sup>1</sup> I.e., *Hṛing*.

<sup>2</sup> See Introduction. *Satī*, Wife of Shiva, was daughter of *Dakṣha*, who made preparations for a great *yajna* (sacrifice), but purposely neglected to invite Shiva. *Satī* went to the *yajna*, and, hearing Her father abuse Her Husband, whom She greatly loved, was so affected that She there and then fell down and died. When Shiva heard of this, fire flashed from His three eyes, which took the terrible form of *Bhairava*. The sacrifice was destroyed. Shiva took up the dead body of *Satī*, and roamed, and sat with it in abstracted grief on *Kailāsa* and inert, for His power of *Shakti* had gone from Him. With the withdrawal of His divine force (*Prakṛiti*) the world was overspread by Demons and given up to sin. To cause Shiva to save the world, *Vishṇu* with His discus cut into fifty-two pieces the body of *Satī*, which fell in fifty-two different places of pilgrimage known as the *Mahā-Pītha-sthānas*, and the celestials sent *Kāma*, the God of Love, to tempt Shiva from his great yoga. As a result the Great God was reunited with His *Shakti*, but *Kāma* himself was killed by the fire of His anger manifested in a flash of fire from Shiva's central eye. *Madana* (*Kāma*) was burnt to ashes, and then became known as *Ananga*, the bodiless one. As already explained, the *Pīthas* are the fifty-two places of pilgrimage where the fifty-two various parts of the body of the Goddess *Satī* fell when it was cut to pieces by the discus of *Vishṇu*. Thus the right and left breasts fell at *Jalandhara* (*supra*) and *Rāma-giri*, where the Goddess is worshipped as *Tripura-Mālinī*. The organs of generation fell at the celebrated *Tāntrika* centre *Kāma-rūpa* (*supra*), in Assam, where the Goddess is worshipped as *Kāmākhyā Devī*. The upper and middle parts of the body, the hands and fingers, the right and left buttocks, belly, navel, thighs, feet, toes (some at *Kālī-ghāt*), skeleton, hair, etc., fell at other *Pīthas*, and at each of which the *Devī* is worshipped under different names, and is accompanied by a *Shiva* or *Bhairava* variously entitled.

<sup>3</sup> Thus, *Pūṅg Pūrṇa-shailāya Pīthaya namaḥ*, *Uṅg Uddīyānāya Pīthāya namaḥ*, *Jāṅg Jālandharāya Pīthaya namaḥ*, *Kāṅg Kāma-rūpāya Pīthaya namaḥ*.

<sup>4</sup> The Mantra which is used is as follows : *Hṛāṅg hṛidayāya* (to the heart) *Namaḥ*, *Hṛīṅg Shirase* (to the head) *Svāhā*, *Hṛūṅg Shikhāyai*

triangle,<sup>1</sup> with the Mūla-Mantra, and then the Shakti of the receptacle with the Māyā Vīja and Namaḥ<sup>2</sup> (23). Wash the receptacle with the Mantra Namaḥ, and then place it (as in the case of the jar) on the Mandala, and worship in it the ten parts of Vahni with the first letters of their respective names as Vījas (24). These parts,<sup>3</sup> which are ten in number—viz., Dhūmrā, Archiḥ, Jvalinī, Sūksḥmā, Jvālīnī, Viṣḥphulinginī, Sushrī, Surūpā, Kapilā, Havya-kavya-vahā<sup>4</sup>—should be uttered in the Dative singular, and followed by the Mantra Namaḥ (25-26).

Then worship the region<sup>5</sup> of Vahni<sup>6</sup> (in the ādhāra or receptacle) with the following :

# MANTRA.

Mang : Salutation to the region of Vahni with his ten qualities<sup>7</sup> (27).

Then, taking the vessel<sup>8</sup> of offering and purifying it with the Mantra Phaṭ, place it on the receptacle, and, having so placed it, worship therein the twelve parts of the Sun with the Vījas, commencing with Ka-Bha<sup>9</sup> to Tha-

(to the crown lock of the head) Vashat, Hraing Kavachāya (to the upper body) Hung, Hraung Netra-trayāya (to the three eyes) Vausḥat, Hraḥ Kara-tala-prishthābhyāṅ (to the back and palm of the hands) Phaṭ. Kavacha in the fourth verse of the Mantra means literally armour, but the action of the worshipper is to cover the arms over the chest, touching the shoulders with the hands. It is thus translated "upper body."

<sup>1</sup> I.e., the Presiding Devatā thereof.

<sup>2</sup> Hring Ādhāra-Shaktaye Namaḥ—Salutation to the Shakti of the support.

<sup>3</sup> Kalā.

<sup>4</sup> These ten kalās respectively mean—(1) Smoky Red ; (2) Flame ; (3) Shining ; (4) Subtle ; (5) Burning ; (6) Shining with sparks ; (7) Beautiful ; (8) Well-formed ; (9) Tawny ; (10) That which is the carrier of oblations to Devas and Pitris.

<sup>5</sup> Mandala.

<sup>6</sup> Lord of Fire.

<sup>7</sup> Mang Vahni-maṇḍalāya dasha-kalātmane namaḥ.

<sup>8</sup> Argha-pātra.

<sup>9</sup> The Mantras are thus : Kang Bhang Tapinyai Namaḥ, Khang Bang Tāpinyai Namaḥ, Gang Phang, etc., Ghang Pang, Ngang Nang, Chang Dhang, Chhang Dang, Jang Thang, Jhang Tang, Nyang Nang, Tang Dhang, Thang Dang.

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Da (28). These twelve parts are—Tapinī, Tāpinī, Dhūmrā, Marichī, Jvālīnī, Ruchi, Sudhūmrā, Bhoga-dā, Vishvā, Bodhinī, Dhārinī, Kṣhamā<sup>1</sup> (29). After this, worship the region<sup>2</sup> of Sun in the vessel<sup>3</sup> of offering with the following :

### MANTRA.

Ang : Salutation to the circle of Sun, with His twelve parts (30).

Then the worshipper should fill the cup of offering three-quarters full with wine taken from the jar, uttering the *Mātrikā Vijas* in the reverse<sup>4</sup> order (31). Filling the rest of the cup with water taken from the special offering, let him worship with a well-controlled mind the sixteen digits<sup>5</sup> of the Moon, saying as *Vijas* each of the sixteen vowels before each of the sixteen digits spoken in the dative singular, followed by the Mantra *Namah* (32).

The sixteen desire-granting digits of Moon are—*Amritā*, *Prānadā*, *Pūshā*, *Tushṭi*, *Pushṭi*, *Rati*, *Dhṛiti*, *Shashinī*, *Chandrikā*, *Kānti*, *Jyotsnā*, *Shrī*, *Prīti*, *Angadā*, *Pūrnā*, and *Pūrnāmritā*<sup>6</sup> (33). As in the case of the other *Devas* mentioned, the disciple should then worship the region of the Moon with the following :

<sup>1</sup> The *kalās* of Sun respectively mean "Containing heat," "Emanating heat," "Smoky," "Ray-producing," "Burning," "Lustrous," "Purple or smoky red," "Granting enjoyment," "Universal," "Which makes known," "Quality productive of consciousness." *Dhārinī* and *Kṣhamā* denote the qualities in virtue of which the Sun draws water from the Earth to himself, and showers it again on the Earth as rain.

<sup>2</sup> *Mandala*.

<sup>3</sup> *Arghyā-pātra*.

<sup>4</sup> *I.e.*, from *Kṣha* to *Ā*.

<sup>5</sup> *Kalā*—*e.g.*, *Ang Amritāyai namah*, *Ang Prānadāyai namah*, etc.

<sup>6</sup> The meaning of the sixteen *kalās* of Moon (*Soma*) are—(1) *Amritā* = Ambrosial ; (2) *Prānadā* = That which nourishes the plants which produce drugs ; (3) *Pūshā* = Shame-producing ; (4) *Tushṭi* = Pleasing ; (5) *Pushṭi* = Nourishing ; (6) *Rati* = Playful ; (7) *Dhṛiti* = Constancy ; (8) *Shashinī* = Containing the hare ("Man in the Moon") ; (9) *Chandrikā* = That which produces joy ; (10) *Kānti* = Charming ; (11) *Jyotsnā* = Ray-producing ; (12) *Shrī* = Prosperity-giving ; (13) *Prīti* = Affection-producing ; (14) *Angadā* = Body-purifying ; (15) *Pūrnā* = Complete ; (16) *Pūrnāmritā* = Full of Nectar.

## MANTRA.

Ūng : Salutation to the region<sup>1</sup> of Moon with its sixteen digits<sup>2</sup> (34).

Dūrvā grass, sun-dried rice, red flowers, Varvarā leaf,<sup>3</sup> and the Aparājitā<sup>4</sup> flower should be thrown into the vessel with the Mantra Hring, and the sacred waters should be invoked into it (35). Then, covering the wine and the vessel of offering with the Avagunthana Mudrā,<sup>5</sup> and uttering the Armour Vija,<sup>6</sup> protect it with the Weapon-Vija,<sup>7</sup> and converting it into ambrosia with the Dhenu-Mudrā,<sup>8</sup> cover it with the Matsya-Mudrā<sup>9</sup> (36). Making japa of the Mūla-Mantra ten times, the Ishta-devatā<sup>10</sup> should be invoked and worshipped with flowers offered in the joined palms.

Then charge<sup>11</sup> the wine with the following five Mantras, beginning with akhanda :<sup>12</sup> (37)

## MANTRAS.

O Kula-rūpini !<sup>13</sup> infuse into the essence of this excellent wine which produces full and unbroken bliss its thrill<sup>14</sup> of joy (38).

<sup>1</sup> Mandala.      <sup>2</sup> Ūng Soma-Mandalāya Shodasha-Kalātmane namaḥ.

<sup>3</sup> A kind of basil.

<sup>4</sup> Aparājitā, the flower Clitoria, which is shaped like the female organ, is used in the worship of the Devī Durgā. By putting Karavī flower (representative of the Linga) dipped in red sandal paste into Aparājitā flower, the maithuna-tattva is performed. The two are offered as arghya.

<sup>5</sup> Gesture of the veil.

<sup>6</sup> The Kavacha Vija or Hung.

<sup>7</sup> This is done by uttering the Mantra Phaṭ, tapping three times with the fore and middle fingers of the right hand on the palm of the left hand above, on a level with, and under the pātra.

<sup>8</sup> Gesture of the Cow. Dhenu-Mudrā is described at p. 73, note 6.

<sup>9</sup> Or Fish Mudrā. The right hand is placed flat on the back of the left hand, and the thumbs are outstretched like fins.

<sup>10</sup> The particular Devatā of the worshipper : here Kālī.

<sup>11</sup> Abhimantrayet.

<sup>12</sup> The first word of the next verse.

<sup>13</sup> Image of Kaula : Brahma-rūpini (cf. Kula = Sanātana Brahman).

<sup>14</sup> Sphurana—literally, trembling, pulsating.

Thou who art like the nectar which is in Ananga,<sup>1</sup> and art the embodiment of Pure Knowledge, place into this liquid the ambrosia of Brahmānanda (39).

O Thou, who art the very image of That!<sup>2</sup> do Thou unite<sup>3</sup> this arghya with the image or self of That, and having become the kulāmṛita,<sup>4</sup> blossom in me<sup>5</sup> (40).

Bring into this sacred vessel, which is full of wine, essence of ambrosia produced from the essence of all that is in this world, and containing all kinds of taste (41).

May this cup of self, which is filled with the nectar of self, Lord, be sacrificed in the Fire of the Supreme Self<sup>6</sup> (42).

Having thus consecrated the wine with the Mantra, think of the union<sup>7</sup> in it of Sadāshiva and Bhagavati<sup>8</sup> and wave lights and burning incense-sticks before it<sup>9</sup> (43).

This is the consecration of the Śhrī-pātra<sup>10</sup> in Kaulika worship. Without such purification the disciple is guilty of sin, and the worship is fruitless<sup>11</sup> (44). The wise one should then, according to the rules prescribed for the

<sup>1</sup> A name of Kāma = God of Love. The interpretation adopted is that of Hariharānanda Bhārati. Tarkālangkāra's runs as follows: "O Embodiment of pure knowledge! I place the nectar of Brahmānanda into this liquid, which is loved by those who seek sensual pleasure." The meaning of the Mantra is that the wine is converted into that by the mere taking of which a man becomes happy.

<sup>2</sup> The Vedantic Tat in the TAT TVAM ASI—"Thou art That," or the Supreme Brahman.

<sup>3</sup> Tadrūpena eka-rasyang kṛtvā arghyang = Having unified (as in sexual union) this arghya with the image of That. Eka-rasyang = State of being in the same rasa (emotion, sentiment).

<sup>4</sup> Consecrated wine.

<sup>5</sup> I.e., Bring me joy.

<sup>6</sup> Ahantāpātra-bharitam idantāparamāmṛitam:

Parāhantāmāye vahnau homa-svikāra-lakṣaṇam.

<sup>7</sup> Sāmarasya = Eka-rasya (*vide ante*, note 3).

<sup>8</sup> Shiva and his Shakti.

<sup>9</sup> Ārati.

<sup>10</sup> Cup of prosperity, or auspicious cup, set apart for all purificatory rites during the ceremony.

<sup>11</sup> See Introduction (*sub voce* Pancha-tattva).

placing of the common offering,<sup>1</sup> place between the jar and the Shrī-pātra the cups of the Guru,<sup>2</sup> the cup of Enjoyment, the cup of the Shakti, the cups of the Yoginis of the Vira and of Sacrifice, and those for the washing of the feet and the rinsing of the mouth respectively,<sup>3</sup> making nine cups in all (45-46).

Then, filling the cups three-quarters full of wine from the jar, a morsel of Shuddhi<sup>4</sup> of the size of a pea should be placed in each of them (47). Then, holding the cup between the thumb and the fourth finger of the left hand, taking<sup>5</sup> the morsel of Shuddhi<sup>4</sup> in the right hand, making the Tattva-mudrā, Tarpana should be done. This is the practice which has been enjoined (48). Taking an excellent drop of wine from the Shrīpātra and a piece<sup>6</sup> of Shuddhi,<sup>4</sup> Tarpana<sup>7</sup> should be made to the Deva Ānanda-Bhairava and the Devī Ānanda-Bhairavi<sup>8</sup> (49).

Then, with the wine in the cup of the Guru,<sup>9</sup> offer oblations to the line of Gurus:<sup>10</sup> in the first place to the worshipper's own Guru seated together with his wife on the lotus of a thousand petals, and then to the Parama Guru, the Parāpara Guru, the Parameshī Guru successively.<sup>11</sup> In offering oblations to the four Gurus, the Vāgbhava Vīja<sup>12</sup> should first be pronounced, followed in each

<sup>1</sup> Sāmānyārghya.

<sup>2</sup> Guru-pātra.

<sup>3</sup> I.e., the Bhoga-pātra Shakti-pātra, Yoginī-pātra (see as to Yogini, p. 89, note 11), Vira-pātra (as to Vira, see Introduction), Vali-pātra, Pādya-pātra, and Āchamaniya-pātra (see Ullāsa x., 148).

<sup>4</sup> See p. 104, note 5.

<sup>5</sup> Bhārati adds: "With the wine from the cup"—pātra-sthitāmritam. In the Tattva-mudrā the thumb and fourth finger are joined

<sup>6</sup> The practice is to take it between the thumb and third finger of the right hand.

<sup>7</sup> Oblation.

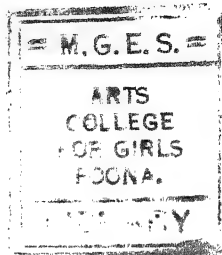
<sup>8</sup> The Mantra for this Tarpana is given at p. 99.

<sup>9</sup> Guru-pātra.

<sup>10</sup> Guru-santati. The Parama Guru is the Guru's own Guru; Parāpara Guru is the Guru of the latter; Parameshī Guru is the Guru of the last.

<sup>11</sup> See last note. The Guru is seated in the twelve-petalled lotus in the region of the Saharāsra.

<sup>12</sup> I.e., Aing





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case by the names of each of the four Gurus<sup>1</sup> (50). Then, with wine from the cup of enjoyment,<sup>2</sup> the worshipper should, in the lotus of his heart, offer oblations to the Ādyā-Kālī. In this oblation Her own Vija<sup>3</sup> should precede, and Svāhā should follow Her name.<sup>4</sup> This should be done thrice (51).

Next, with wine taken from the cup of the Shakti,<sup>5</sup> oblation should be similarly offered to the Devatā of the parts of Her body and their Āvarana<sup>6</sup>-Devatās (52). Then, with the wine in the cup of the Yoginī,<sup>7</sup> oblation should be offered to the Ādyā-Kālikā, carrying all Her weapons and with all Her followers.

Then should follow the sacrifice to the Vatukas<sup>8</sup> (53). The wise worshipper should draw on his left an ordinary rectangular figure, and after worshipping it, place therein food with wine, meat, and other things (54). With the Vijas of Vāk, Māyā, Kamalā,<sup>9</sup> and with the Mantra:

"Vang,<sup>10</sup> Salutation to Vatuka,"<sup>11</sup> he should be

<sup>1</sup> It is customary also to add the Guru's wife's name, the wife being the Shakti.

<sup>2</sup> Bhoga-pātra.

<sup>3</sup> I.e., Kṛīṅg.

<sup>4</sup> Kṛīṅg Ādyāṅg Kāling tarpayāmi: Svāhā. Bhārati says that the Mantra for the Tarpana of the Devī is—Hṛīṅg, Shṛīṅg, Kṛīṅg, Parameshvari Svāhā Ādyāṅg Kāling tarpayāmi.

<sup>5</sup> Shakti-pātra.

<sup>6</sup> The word is Angāvarana = Anga + Āvarana—that is, the Devatā of both classes (Bhakta, 226). By Anga is here meant the six limbs (Shadanga), considered as Devatās, and by Āvarana-Devatās, the attendant Devatās (see verse 90, *post*).

<sup>7</sup> Yoginī-pātra.

<sup>8</sup> Between the tarpana to the Devī, as in verse 53, and before the sacrifice to Vatuka, the practice is to perform—(1) Tattva-shuddhi, which is done by seven Mantras, in each of which the vital airs, the constituent parts of the body (prithivī, ap, tejas, vāyu, ākāsha), the emotions, the sentiments, the senses, constituent parts of the body, and vāyu, tejas, salila, bhūmi, ātmā, are mentioned by name, with the prayer that the same may be purified, and a declaration by the worshipper that he is the jyotiṣ (light) and free from sins; and (2) Tattva-Svikāra; and (3) Vindu-Svikāra. See Bhakta's edition, at p. 226. These rites are described at p. 227. Verse 54 describes the mode of sacrifice.

<sup>9</sup> I.e., Aing, Hṛīṅg, Shṛīṅg.

<sup>10</sup> I.e., Vija of Varuna.

<sup>11</sup> Aing, Hṛīṅg, Shṛīṅg, Vang, Vatukāya namaḥ.

worshipped in the East of the rectangle, and then sacrifice should be offered to him (55).

Then, with the

MANTRA

“Yāṅ to the Yogin is Svāhā,”

sacrifice should be made to the Yoginīs on the South<sup>1</sup> (56), and then to Kṣhetra-pāla<sup>2</sup> on the West of the rectangle, with the

MANTRA

“To Kṣhetra-pāla namaḥ,”

preceded by the letter Kṣha, to which in succession the six long vowels are added with the Vindu<sup>3</sup> (57). Following this, sacrifice should be made to Gana-pati on the North, adding to Ga the six long vowels in succession with the Vindu thereon, followed by the name of Ganesha in the dative singular, and ending with Svāhā.<sup>4</sup> Lastly, sacrifice should be made inside the rectangle to all Bhūtas,<sup>5</sup> according to proper form (58-59).

Uttering “Hṛīṅ, Shrīṅ, Sarvva-vighna-kṛīḍbhyaḥ,” add “Sarvva-bhūtebhyaḥ,” and then “Hung Phaṭ Svāhā;” this is how the Mantra is formed<sup>6</sup> (60). Then a sacrifice to Shivā<sup>7</sup> should be made with the following :

<sup>1</sup> See p. 89, note 11.

<sup>2</sup> Protecting Devatā of the ground.

<sup>3</sup> The Mantra is—Kṣhāṅ, Kṣhīṅ, Kṣhūṅ, Kṣhaing, Kṣhaung, Kṣhaḥ Kṣhetra-pālāya namaḥ.

<sup>4</sup> I.e., Gāṅ, Gīṅ, Gūṅ, Gaing, Gaung, Ga-ḥ Gana-pataye Svāhā.

<sup>5</sup> Sarvva-bhūta (explained on the Mantra in next note). The manner of offering Sarvva-bhūta-vali is described in following shloka.

<sup>6</sup> I.e., Hṛīṅ, Shrīṅ, Sarvva-vighna-kṛīḍbhyaḥ Sarvva-bhūtebhyaḥ Hung Phaṭ Svāhā, or Hṛīṅ, Shrīṅ, Salutation to all Beings which cause obstruction, Hung Phaṭ Svāhā—that is, cause obstruction to the worship. The ritual will be found described in detail in Bhakta’s Edition, at p. 230.

<sup>7</sup> A title of the Devī. The word also means a jackal, and in the commentary of Bhārati the word is said here to be the equivalent of Phet-kārīṇī (=Howling), a name of the Devī. There is a well-known Tantra of this name. The jackal accompanies the Devī, and feasts on the leavings. It is a Tāntrika usage to feed female jackals at and after midnight, and their flesh is used in the pūjā of Chhinna-mastā (see Mantra-mahodadhī, sixth Taranga)

## MANTRA.

Ong, O Devī! O Shivā, O Exalted One, Thou art the image of the final conflagration<sup>1</sup> at the dissolution of things, deign to accept this sacrifice, and to reveal clearly to me the good and evil which is my destiny. To Shivā I bow.

This is the Mūla-Mantra in the worship of Shivā.

Having said this, perform the sacrifice, saying, "This is Thy Vali. To Shivā, Namaḥ. O Holy One! I have now described to Thee the mode of formation of the circle of worship<sup>2</sup> (and the placing of the cup<sup>3</sup> and other rites) (61-62). Then, making with the two hands the Kachchhapa-Mudrā,<sup>4</sup> let the worshipper take up with his hands a beautiful flower scented with sandal, fragrant aloes, and musk, and, carrying it to the lotus of his heart, let him meditate therein (in the lotus) upon the most supreme Ādyā<sup>5</sup> (63-64).

Then let him lead the Devī along the Susūmnā Nāḍī,<sup>6</sup> which is the highway<sup>7</sup> of Brahman to the great Lotus of a thousand petals,<sup>8</sup> and there make Her joyful.<sup>9</sup> Then, bringing Her through his nostrils, let him place Her on the flower<sup>10</sup> (her presence being communicated) as it were, by one light to another,<sup>11</sup> and place the flower<sup>12</sup> on the

<sup>1</sup> Kālāgni-rūpinī.

<sup>2</sup> Chakra.

<sup>3</sup> Shri-pātra.

<sup>4</sup> Tortoise Gesture. The right thumb is left free, the first finger of right hand is placed on the first finger of left, the second and third fingers of the right are placed between the thumb and first finger of left, the little finger of right hand is placed on first finger of left, and the remaining three fingers of left are placed on the back of the right hand, which is slightly curved.

<sup>5</sup> Parātparām Ādyām = The Supreme Ādyā or Kālī.

<sup>6</sup> See Introduction.

<sup>7</sup> Brahma-vartman: just as Rāja-vartman means the King's highway.

<sup>8</sup> See Introduction.

<sup>9</sup> For Her Lord and Husband is there, with whom She is then united.

<sup>10</sup> Referred to in verses 63, 64.

<sup>11</sup> The idea is that, when the light of one lamp is transferred to another, the light exists at both places.

<sup>12</sup> To which the presence of the Devī has been communicated.

Yantra,<sup>1</sup> and with folded hands pray with all devotion to his *Ishta-devatā*<sup>2</sup> thus (65-66) :

MANTRA.

O Queen of the Devas ! Thou who art easily attained by devotion.<sup>3</sup> Remain here, I pray Thee, with all Thy following, the while I worship Thee (67).

Then, uttering the Vīja Krīṅg, say the following :

MANTRA.<sup>4</sup>

O Ādyā Devī Kālīkā ! come here with all Thy following, come here (and then say), stay here, stay here (68) ; (and then say) place Thyself here, (and then say) be Thou detained here. Accept my worship (69).

Having thus invoked (the Devī) into the Yantra,<sup>5</sup> the Vital Airs<sup>6</sup> of the Devī should be infused therein by the following *pratishtā* Mantra (70) :

MANTRA.

Āṅg, Hrīṅg, Krong, Shrīṅg, Svāhā ; may the five Vital Airs<sup>7</sup> of this Devatā<sup>8</sup> be here : Āṅg, Hrīṅg, Krong, Shrīṅg, Svāhā (71). Her Jīva<sup>9</sup> is here placed—Āṅg, Hrīṅg, Krong, Shrīṅg, Svāhā—all senses—Āṅg, Hrīṅg, Krong, Shrīṅg, Svāhā. Speech, mind, sight, smell, hearing, touch,

<sup>1</sup> Diagram (see Introduction).

<sup>2</sup> The particular Devatā of the Sadhaka.

<sup>3</sup> Bhakti—*i.e.*, by Bhakti-mārga.

<sup>4</sup> As the Worshipper says the Mantra he makes the gestures (Mudrās, —(1) Avāhanī, (2) Sthāpanī, (3) Sannidhāpanī, (4) Sammukhī-karanī, and (5) Sannirodhiṇī. <sup>5</sup> Diagram (*vide ante*).

<sup>6</sup> This is the Prāṇa-pratishtā ceremony. According to the general belief of all Hindu worshippers of images, the latter are not made the object of worship until this ceremony is performed, whereby the life of the Deva or Devī is invoked into it. The Prāṇa-pratishtā Mantra follows in next verse. The five Mudrās should also be shown.

<sup>7</sup> *I.e.*, Prāṇa, Apāna, Samāna, Udāna, and Vyāna.

<sup>8</sup> The Ever-glorious Primordial Devī Kālī—*i.e.*, Ādyā Kālī Devatā.

<sup>9</sup> Life, vitality, energy, existence, the individual or personal soul

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and the Vital Airs<sup>1</sup> of the Ādyā-Kālī Devatā,<sup>2</sup> may they come here and stay happily here for ever. Svāhā (72-74).

Having recited the above three times, and having in due form placed the Vital Airs<sup>3</sup> (of the Devī) in the Yantra<sup>4</sup> with the Lelihāna<sup>5</sup>-Mudrā, with folded palms, he (the worshipper) should say (75) :

### MANTRA.

O Ādyā Kālī! hast Thou had a good journey, hast Thou had a good journey? O Parameshvari! mayest Thou be seated on this seat<sup>6</sup> (76) ?

Then, whilst repeating the primary Mantra, sprinkle thrice the water of the special oblation<sup>7</sup> over the Devī, and then make Nyāsa<sup>8</sup> of the Devī with the six parts of Her body. This ceremony is called Sakalīkarana or Sakalīkriti. Then worship the Devī with all the sixteen offerings (77). These are: water for washing the feet, the water for the offering, water for rinsing the mouth and for Her bath, garments, jewels, perfume, flowers, incense-sticks, lights, food, water for washing the mouth,<sup>9</sup> nectar,<sup>10</sup>

<sup>1</sup> Prānāh (see note 5, p. 115).

<sup>2</sup> The Ever-glorious Primordial Devī Kālī—i.e., Ādyā Kālī Devatā.

<sup>3</sup> Prāna-pratishthā.

<sup>4</sup> Diagram.

<sup>5</sup> Literally, showing the Lelihāna-Mudrā. Lelihāna is derived from the root Lih(a)=to lap, to lick. It is also a name of Shiva. Lelihāna-Mudrā is of two kinds. In the Dakṣhinā-mūrti-Sanghitā it is described to be as follows: Hold the index, middle, and ring finger straight downward; hold the little finger out straight. The thumb should touch the root of the ring finger. Bhārati refers to the Dakṣhinā-mūrti-Sanghitā. The other kind is as follows: The two closed fists are placed near the two ears, the mouth is opened wide, and the tongue protruded and moved about. In the notes in the Edition of Bhakta it is said that it is the practice among worshippers to show Lelihāna-Mudrā, Khadga (sword) Mudrā, Munda (head) Mudrā, Vara-Mudrā, and Abhaya-Mudrā after Prāna-pratishthā.

<sup>6</sup> A usual form of welcome.

<sup>7</sup> Visheshārghya.

<sup>8</sup> See Introduction.

<sup>9</sup> There are two offerings of this water Āchamaniya, as water is used for rinsing the mouth both before and after the repast of the guest, to whom also water is offered for washing the feet.

<sup>10</sup> Wine.

*pān*,<sup>1</sup> water of oblation,<sup>2</sup> and obeisance. In worship these sixteen offerings are needed (78-79).

Uttering the Ādyā Vīja,<sup>3</sup> and then saying "this water is for washing the feet of the (Ādyā). To the Devatā Namaḥ," offer the water at the feet of the Devī. Similarly with the word Svāhā, in place of Namaḥ, the offering should be placed at the head of the Devī (80). Then the wise worshipper with Svadhā should offer the water for rinsing the mouth<sup>4</sup> to the mouth of the Devī, and then the worshipper should offer to the lotus-mouth of the Devī Madhu-parka<sup>5</sup> with the Mantra Svadhā. He should then offer water to rinse the mouth (a second time) with the Mantra "Vang Svadhā" (81). Then the worshipper, saying :

MANTRA.

Hṛīṅ, Shrīṅ, Krīṅ, Parameshvari, Svāhā: I offer this water for bathing, this apparel, these jewels, to the Supreme Devī, the Primordial Kālikā. Svāhā,

make an offer of them to all parts of the body of the Devī (82).

Then the worshipper should, with the same Mantra, but ending with Namaḥ, offer scent with his middle and third finger to the heart-lotus (of the Devī), and with the same Mantra, but ending with Vauṣṭat, he should similarly offer to Her flowers<sup>6</sup> (83). Having placed the burning incense and lighted lamp in front of Devī, and sprinkling them with water, they should be given away with the

MANTRA.

Hṛīṅ, Shrīṅ, Krīṅ, Parameshvari, Svāhā: This incense-stick and light I humbly offer to Ādyā-Kālikā. Svāhā.

<sup>1</sup> Tāmbula—i.e., Areca nut, lime, catechu, cardamum, cinnamon, etc., wrapped up in betel-leaf and fastened with a clove.

<sup>2</sup> Tarpana—literally, satisfaction, or satisfying act.

<sup>3</sup> I.e., Hṛīṅ, Shrīṅ, Krīṅ, Parameshvari, Svāhā.

<sup>4</sup> Āchamaniya.

<sup>5</sup> A mixture of curd, ghee, and honey.

<sup>6</sup> Bael-leaves are also offered.

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After worship of the Bell with the

### MANTRA.

O Mother, Who produces the sound which proclaims triumph to Thee. Svāhā,

he should ring it with his left hand, and, taking up the incense-stick with his right hand, he should wave it up to the nostrils of the Devī.<sup>1</sup> Then, placing the incense-stick on Her left, he should raise and wave the light ten times up to and before the eyes of the Devī<sup>2</sup> (84-86). Then, taking the Cup and the Shuddhi<sup>3</sup> in his two hands, the worshipper should, whilst uttering the Mūla-Mantra, offer them to the centre<sup>4</sup> of the Yantra (87).

### MANTRA.

O Thou who hast brought to an end a crore<sup>5</sup> of kalpas,<sup>6</sup> take this excellent wine,<sup>7</sup> as also the Shuddhi, and grant to me endless liberation (88).

Then, drawing a figure (in front of the Yantra), according to the rules of ordinary worship, place the plate with food thereon (89). Sprinkle the food (with the Mantra *Phaṭ*) and veil it with the *Avagunṭhana-Mudrā*<sup>8</sup> (and the Mantra *Hung*<sup>9</sup>), and then again protect it (by the Mantra *Phaṭ*<sup>9</sup>) (Saying *Vang*<sup>9</sup>), and, exhibiting the *Dhenu-Mudrā*<sup>10</sup> over it, make it into the food of

<sup>1</sup> *Āraṭi* is done by waving the light and incense-stick in an elliptical circle in front of the image, the top of the circle being under the nostrils or the eyes (see next verse).

<sup>2</sup> And then, according to the ritual, he should place it on the right.

<sup>3</sup> *Vide* p. 104, note 5.

<sup>4</sup> *I.e.*, to the Devī in the Yantra (diagram).

<sup>5</sup> Ten millions.

<sup>6</sup> A day and night of *Brahmā*, or 4,320,000,000 human years (see Introduction).

<sup>7</sup> *Vārūṇi-kalpa*. *Vārūṇi* is liquor made from rice.

See note 3.

<sup>9</sup> The Mantras are not in the text, but are those used with sprinkling, veiling, and protecting.

<sup>10</sup> See p. 73, note 6; p. 71, note 10.

immortality.<sup>1</sup> Then, after recitation of the Mūla-Mantra seven times, it should be offered to the Devī with the water taken from the vessel of offering<sup>2</sup> (90).

The worshipper, after reciting the Mūla-Mantra, should say: "This cooked food, with all other necessities, I offer to the Ādyā-Kālī, my *Ishta-devī*."<sup>3</sup> He should then say: "O Shivā! partake of this offering" (91). Then he should make the Devī eat the offering by means of the five Mudrās called Prāṇa, Apāna, Samāna, Vyāna, and Udāna<sup>4</sup> (92).

Next, form with the left hand the Naivedya<sup>5</sup>-Mudrā, which is like a full-blown lotus. Then, whilst reciting the Mūla-Mantra, give away the jar with wine to the Devī for Her to drink. After that offer again water for rinsing the mouth, and following that a threefold oblation should be made to the Devī with wine from the cup of the Shrī-pātra<sup>6</sup> (93-94). Then, reciting the Mūla-Mantra, let the worshipper offer five handfuls of flowers to the head, heart, Mūlādhāra Lotus,<sup>7</sup> the feet, and all parts of the body of the Devī (95), and thereafter with folded palms he should pray to his *Ishta-devatā* thus:

#### MANTRA.

O *Ishta-devatā*! I am now worshipping the Devatās who surround thee,<sup>8</sup> *namah* (96).

<sup>1</sup> Amṛita.

<sup>2</sup> Arghya.

<sup>3</sup> See p. 114, note 14.

<sup>4</sup> It is said that there are five different kinds of Vāyus, or "airs," working various functions in the human body—manifestations of prāṇa in its generic sense, originating in activities of the elements, and constituting, with the organs of action, the life sac or annamaya-kosha (see Introduction). In the Prāṇa Mudrā the tip of thumb, middle, and third finger are joined together; in Apāna Mudrā the thumb, index, and middle finger are similarly joined; in Samāna Mudrā the little finger, third, and thumb are so joined; in the Udāna Mudrā the thumb, index, middle, and third; and in the Vyāna Mudrā all the fingers are so joined.

<sup>5</sup> With left hand the palm is shown, and all fingers kept straight.

<sup>6</sup> See p. 110, note 10.

<sup>7</sup> See p. 80, note 6.

<sup>8</sup> Āvaraṇa-Devatā—*i.e.*, the minor Devatās accompanying the Devī. The worshipper asks the leave of the Devī to worship them.



The six parts of the body<sup>1</sup> of the Devī should then be worshipped at the four corners of the Yantra,<sup>2</sup> and in front and behind it in their order; and then the line of Gurus should be worshipped<sup>3</sup> (97). Then, with scent and flowers, worship the four Kula-gurus—namely, Guru, Parama-guru, Parāpara-guru, Parameshti-guru<sup>4</sup> (98).

Then, with the wine in the cup of the Guru, make three Tarpanas<sup>5</sup> to each, and on the lotus of eight petals<sup>6</sup> worship the eight Mother Nāyikās—namely, Mangalā, Vijayā, Bhadrā, Jayantī, Aparājītā, Nandinī, Nārasinghī, and Kaumārī<sup>7</sup> (99-100), and on the tips of the petals worship the eight Bhairavas—Asitānga, Ruru, Chanda, Krodhonmatta, Bhayangkara, Kapālī, Bhīshana, and Sanghāra<sup>8</sup> (101-102). Indra and the other Dik-pālas<sup>9</sup> should be worshipped in the Bhū-pura,<sup>10</sup> and their weapons outside the Bhū-pura, and then Tarpana should be made to them (103).

<sup>1</sup> The six angas are the heart, head, tuft (shikhā)—when Hindu women worship they gather together a lock of their hair, and knot it as their shikhā—kavacha (see p. 32, note 4), three eyes (see p. 82, note 9), and two sides of the hand (palm and back).

<sup>2</sup> Diagram—i.e., at Agni, S.E.; Nairvita, S.W.; Vāyu, N.W.; and Īshāna, N.E. Agni is Fire, Nairvita is the name of Yama, Vāyu is Wind, and Īshāna Shiva.

<sup>3</sup> There are three lines of Guru—Divyaugha (heavenly line), Siddhaugha (Siddha line), Mānavaugha (ordinary human line). The Gurus of the first class are four—Mahādevānanda-nātha, Mahākālānanda-nātha, Bhairavānanda-nātha, Vigneshvarānanda-nātha. There are five of the second class, and ten of the third class. Of the second class are—Brahmānanda-nātha, Pūrṇadevānanda-nātha, Chalachchittānanda-nātha, Chalāchalānanda-nātha, Kumārānanda-nātha. Of the third class are—Vimalānanda-nātha, Bhīmasenānanda-nātha, Sudhākarānanda-nātha, Nīlānanda-nātha, Gorakṣānanda-nātha, Bhoja-devānanda-nātha, Vighneshvarānanda-nātha, Hutāshanānanda-nātha, Samayānanda-nātha, and Nakulānanda-nātha.

<sup>4</sup> *Vide* p. III, note 10.

<sup>5</sup> Oblation.

<sup>6</sup> The Heart lotus (see p. 84, note 6).

<sup>7</sup> See pp. 84, 85 (*cf.* Ullāsa v., verse 134).

<sup>8</sup> See pp. 84, 85 (*cf.* Ullāsa v., verse 135).

<sup>9</sup> Protectors of the ten sides—that is, North, East, South, West, Above and Below, South-East, South-West, North-East, and North-West.

<sup>10</sup> See Introduction.

After worshipping (the Devī) with all the offerings,<sup>1</sup> sacrifice should be carefully made to Her (104). The ten approved beasts which may be sacrificed are—deer, goat, sheep, buffalo, hog, porcupine, hare, iguana,<sup>2</sup> and rhinoceros (105); but other beasts may also be sacrificed if the worshipper so desires (106). The worshipper versed in the rules of sacrifice should select a beast with good signs, and, placing it before the Devī, should sprinkle it with the water from the Visheshārghya,<sup>3</sup> and by the Dhenu-Mudrā<sup>4</sup> should make it into nectar.<sup>5</sup>

Let him then worship the goat (sheep, or whatever other animal is being sacrificed) with (the Mantra) “*Namaḥ*”<sup>6</sup> to the goat,” which is a beast, and with perfumes, flowers, vermilion, food, and water. Then he should whisper into the ears of the beast the Gāyatrī Mantra, which severs the bond of its life as a beast (107-108). The Pashu-Gāyatrī, which liberates a beast from its life of a beast,<sup>7</sup> is as follows: After the word “*Pashu-pāshāya*” say “*Vidmahe*,” then, after the word “*Vishva-karmane*,” say “*Dhīmahi*,” and then “*Tanno jīvaḥ prachodayāt*.”<sup>8</sup>

#### MANTRA.

Let us bring to mind the bonds of the life of a beast.  
Let us meditate upon the Creator of the Universe.

<sup>1</sup> Upachāra.

<sup>2</sup> Godhā (in Bengali, Go-sāp). Sometimes cocks and pigeons are sacrificed. According to the Nīla Tantra and Annadā-kalpa, a triangular Yantra is drawn on a mud platter, and the head of the bird is held in such a way that when severed the blood falls on the Yantra, and is then offered to Vātuka, the Yoginīs, etc.

<sup>3</sup> *I.e.*, Special offering, at the same time saying the Mantra “*Phaḥ*.”

<sup>4</sup> Cow Mudrā (see p. 73, note 6).

<sup>5</sup> *Amṛita*—*i.e.*, food fit for the Immortals (Immortalizing Food).

<sup>6</sup> Salutation.

<sup>7</sup> The sacrifice is as much for the benefit of the beast sacrificed as for the benefit of the sacrificer, since the beast, though sacrificed, attains after death a higher state of existence. The sacrificer says to the beast the Gāyatrī of release.

<sup>8</sup> Translation follows.

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May He liberate<sup>1</sup> us from out of this life (of a beast) (109-110).

Then, taking the sacrificial knife,<sup>1</sup> the excellent worshipper should worship it with the Vija "Hung," and worship Sarasvatī and Brahmā at its end, Lakṣmī and Nārāyaṇa<sup>2</sup> at its middle, and Umā and Maheshvara<sup>3</sup> at the handle (111-112). Then the sacrificial knife should be worshipped with the

### MANTRA.

Namaḥ to the sacrificial knife infused with the presence of Brahmā, Viṣṇu, Shiva, and their Shaktis (113).

Then, dedicating it with the Great Word,<sup>4</sup> he should, with folded hands, say: "May this dedication to Thee be according to the ordained rites" (114).

Having thus offered the beast to the Devī, it should be placed on the ground<sup>5</sup> (115). The worshipper then, with mind intent upon the Devī, should sever the head of the beast with one sharp stroke. This may be done either by the worshipper himself or by his

<sup>1</sup> A heavy knife with a straight blade and a curved end like a crescent. The cutting is done with the straight blade.

<sup>2</sup> Viṣṇu—a compound word made of Nara (water) and Ayana (refuge)—"He Whose refuge was in water in the beginning of the creation." The Supreme Lord first created water, on which He reposed Himself. It is said also that the Lord descended on earth as the Sages Nara and Nārāyaṇa, sons of Mūrti (daughter of Dakṣa) and Dharmma (Shrīmad-bhāgavata, ii. 77). According to the Kālikā Purāṇa, Nārāyaṇa is the Singha portion of the Nara-singha Avatāra.

<sup>3</sup> Shiva—"the Great Lord."

<sup>4</sup> Mahā-vākya—i.e., the following Mantra: Viṣṇurong tatsat adya (to-day; here the worshipper inserts the date, month, pakṣa, or half of the lunar month, and the position of the Sun in the Zodiac) samastā-bhīpsita-padārtha-siddhi-kāmaḥ (desirous of obtaining success and the object of desire) (here is given the name and gotra of the performer of the sacrifice) aham Iṣṭa-devatāyai pashum imam sampradade (I give away to the Iṣṭa-devatā this beast).

<sup>5</sup> Hitherto the animal has been standing, but before sacrifice it is raised and held before the Devī, and then placed on the ground.

brother, brother's son, a friend,<sup>1</sup> or a kinsman,<sup>2</sup> but never by one who is an enemy (116). The blood, when yet warm, should be offered to the *Vatukas*.<sup>3</sup> Then<sup>4</sup> the head with a light on it<sup>5</sup> should be offered to the *Devī* with the following :

MANTRA.

" This head with the light upon it I offer to the *Devī* with obeisance " <sup>6</sup> (117).

This is the sacrificial rite of the *Kaulikas*<sup>7</sup> in *Kaula* worship. If it be not observed, the *Devatā* is never pleased (118). After this *Homa*<sup>8</sup> should be performed. Listen, O Beloved One ! to the rules which relate to it (119). The worshipper should, with sand, make on his right a square, each side of which is one cubit. Let him, then, while reciting the *Mūla-Mantra*,<sup>9</sup> gaze at it, stroke it with a wisp of *kusha* grass, uttering the *Weapon-Vīja*,<sup>10</sup> and then sprinkle it with water to the accompaniment of the same *Vīja* (120).

Then, veiling it with the *Kūrchcha*<sup>11</sup>-*Vīja*, he should say: " Obeisance to the *sthandila* of the *Devī*," and with this *Mantra* worship the square<sup>12</sup> (121). Then, inside the square three lines should be drawn from East to West, and three lines from South to North, of the length of a *prādesha*.<sup>13</sup> When this has been done, the (following

<sup>1</sup> *Su-hrid*—*Su*, good ; *hrid*, heart.

<sup>2</sup> *Sapinda*.

<sup>3</sup> See p. 18, note 2. The *Mantra* for offering to the *Vatukas* is: *Ong esha kavoshna-rudhira-valih Vatukebhyo namaḥ*. <sup>4</sup> *Kṛing*.

<sup>5</sup> After the head is severed, a light is placed on it between the horns.

<sup>6</sup> *Esha Sa-pradipa-shirsha-vali Shrimadādyā-Kālikāyai Devyai namaḥ*.

<sup>7</sup> *Tāntrikas* of that *Āchāra*.

<sup>8</sup> See Introduction.

<sup>9</sup> See p. 70, note 9.

<sup>10</sup> *Phat*.

<sup>11</sup> *Hūng*. It is to be veiled by the veil (*Avagunihana*) *Mudrā*.

<sup>12</sup> *Sthandila*—*i.e.*, the square piece of ground marked off as above. The *Mantra* for worshipping it is: *Shrimadādyā-Kālikā-devatā-sthandilāya namaḥ*. The worship is with scent and flower.

<sup>13</sup> *I.e.*, the length between the thumb and first finger when fully stretched out

Devatās, whose names are hereinafter given) should be worshipped over these lines (122). Over the lines from West to East worship Mukunda,<sup>1</sup> Īsha,<sup>2</sup> and Purandara :<sup>3</sup> over the lines from South to North, Brahmā, Vaivasvata,<sup>4</sup> and Indu<sup>5</sup> (123).

Then a triangle should be drawn within the square, and within the triangle the Vija Hsauḥ<sup>6</sup> should be written. Outside the triangle draw a hexagon, outside this a circle, and outside the circle a lotus with eight petals, and outside this a (square) Bhū-pura,<sup>7</sup> with four entrances; so should the wise one draw the excellent Yantra<sup>8</sup> (124). Having worshipped with the Mūla-Mantra<sup>9</sup> and with offerings of handfuls of flowers, the space thus marked off<sup>10</sup> and washed, the articles<sup>11</sup> for the Homa sacrifice with the Pranava,<sup>12</sup> the intelligent one, should, after first uttering the Māyā Vija,<sup>13</sup> worship in the pericarp of the lotus the Ādhāra-shakti<sup>14</sup> and others,<sup>15</sup> either individually

<sup>1</sup> Vishnu—"Giver of liberation."

<sup>2</sup> Shiva—Īsha is God, the Controller.

<sup>3</sup> Indra, so called as destroying the Asura Tri-pura.

<sup>4</sup> Yama—Son of the Sun.

<sup>5</sup> Chandra—the Moon, the pleasing one.

<sup>6</sup> This is the Mahā-preta Vija, the formation of which is shown in the eighth verse of the Ānanda-lahari of Shankarāchārya. The Mahā-Pretas are the five Shivas—Brahmā, Vishnu, Rudra, Īshvara, and Sadāshiva (Rudra-yāmala Tantra). Ha-kāra=Shiva, and Sa-kāra Au-kāra=Sudhā-sindhu.

<sup>7</sup> Bhū (Earth), pura (town, city, etc.). This is the part of the diagram outside the drawing, the marked-off space within which the diagram is drawn (see Introduction).

<sup>8</sup> Diagram.

<sup>9</sup> See p. 70, note 9.

<sup>10</sup> Mandala, or Yantra.

<sup>11</sup> I.e., Ghee, plantain, rice, fried paddy (Bengali khai, or lāja in Sanskrit), bael-leaf, flowers, curd, and charu (rice boiled with milk), stick of Palāsha-tree, and leaves of Shamī (a thorn).

<sup>12</sup> Ong.

<sup>13</sup> Hring.

<sup>14</sup> Shakti of the Support.

<sup>15</sup> I.e., Prakriti, Kūrmma (tortoise), Ananta (Serpent), Prithivi (Earth), Sudhāmbudhi (Ocean of Nectar), Mani-dvīpa (Island of Gems), Chintāmani-griha (Room of Chintāmani stones, which grant all desire), Shmashāna (Cremation ground), Pārijāta (Tree so called), Kalpa-vriksha (The tree which grants all desires), Ratna-vedikā (Jewelled altar), Ratna-singhāsana (Lion seat of gems), Mani-pīṭha (Gem-set seat)—all to be worshipped in the pericarp (see *ante*, pp. 83, 84).

or collectively (125). Piety, Knowledge, Dispassion, and Dominion<sup>1</sup> should be worshipped in the Agni, Īshāna, Vāyu, and Nairṛita corners of the Yantra respectively,<sup>2</sup> and the negation of the qualities in the East, North, West, and South respectively, and in the centre Ananta and Padma<sup>3</sup> (126-127). Then let him worship Sun with his twelve parts, and Moon with her sixteen digits,<sup>4</sup> and, on the filament commencing from the East,<sup>5</sup> worship Pītā, and then Shvetā, Arunā, Krishnā, Dhūmrā, Tivrā, Sphulinginī, Ruchirā, in their order, and in the centre Jvalinī<sup>6</sup> (128-129). In all worship Pranava<sup>7</sup> should commence the Mantra, and Namaḥ should end it. The seat of Fire<sup>8</sup> should be worshipped with the

## MANTRA.

Rang, Salutation to the seat of Fire.<sup>9</sup>

Then the Mantrin<sup>10</sup> should meditate upon the Devī Sarasvatī after She has bathed,<sup>11</sup> with eyes like the blue

<sup>1</sup> *I.e.*, Dharmma, Jnāna, Vairāgya, Aishvaryya. The latter term, which comes from Īshvara (Lord, God), a divine quality of Īshvara, of which there are eight (see p. 5, note 5). It means also prosperity, power, might.

<sup>2</sup> *I.e.*, the South-East, North-East, North-West, South-West, of which the Devas named are regents.

<sup>3</sup> Ananta, the endless one—Vishnu. Padma, the lotus—lotus-seat of Vishnu.

<sup>4</sup> See for the Kalās of Sun and Moon, pp. 107, 108.

<sup>5</sup> Prāgādi-keshara. The others are Īshāna (Shiva), North-East, Uttara (North), Vāyu (Wind), (North-West), Pashchima (West), Nairṛita (South-West, whose regent is Yama), Dakshina (South), Agni (Fire), or South-East.

<sup>6</sup> *I.e.*, Yellow, White, Tawny-red, Black, Smoky (Red seen through smoke), Fierceness or Hilarity, Having Sparks of Fire, Brilliant, Flaming, the names of Fire. Shvetā is worshipped in N.E., Arunā in N., Krishnā in N.W., Dhūmrā in W., Tivrā in S.W., Sphulinginī in S., and Ruchirā in S.E.

<sup>7</sup> Ong.

<sup>8</sup> Vahni.

<sup>9</sup> Rang Vahner āsanāya namaḥ.

<sup>10</sup> One versed in the Mantras—the worshipper, sacrificer.

<sup>11</sup> Ritu-snātā Vāgishvari. This refers to the first bath after the monthly period, during which no bath of immersion is taken, such as bathing in the river, tank, etc. Vāgishvari—Devī of Speech, Learning.

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lotus on the seat of Fire in the embrace of Vāgīshvara,<sup>1</sup> and worship in the seat of Fire with the Māyā-Vīja<sup>2</sup> (130).

Then let him bring Fire in the manner prescribed,<sup>3</sup> and gaze intently on it, and, whilst repeating the Mūla-Mantra, invoke Vahni into it with the Mantra Phat<sup>4</sup> (131-132). Then the seat of Fire should be worshipped in the Yantra with the

MANTRA.

Ong Salutation to the Yoga-pīṭha of Fire,<sup>5</sup>

and on the four sides, beginning on the East and ending on the South, Vāmā,<sup>6</sup> Jyeshthā,<sup>7</sup> Raudrī,<sup>8</sup> Ambikā,<sup>9</sup> should be worshipped in the order given (133).

Then the marked-off space<sup>10</sup> should be worshipped with the

MANTRA.

Salutation to the sthāṇḍila of the revered Devatā, the Primeval Kālikā<sup>11</sup>:

and then within this place the worshipper should meditate upon the Devī Vāgīshvarī<sup>12</sup> under the form of the Mūla-

<sup>1</sup> I.e., Brahmā.

<sup>2</sup> Hring.

<sup>3</sup> I.e., either on a mud or bell-metal platter.

<sup>4</sup> Tarkālangkāra says that "Phat" is here incongruous in that it is the Astra or Weapon Mantra used to avert danger, and would therefore read "phaṭā tāḍanam," or "phaṭā rakṣanam," in lieu of "phaṭāvāhanam."

<sup>5</sup> Ong Vahner Yoga-pīṭhāya namaḥ. Yoga-pīṭha is the Seat of Fire.

<sup>6</sup> and <sup>7</sup> See next note.

<sup>8</sup> Cf. Bhūta-shuddhi Tantra, chap. iv.: "O Maheshāni! Vāmā is Brahmā and Jyeshthā is called Vishnu, and by Raudrī is to be understood Rudra. Vāmā dwells in the navel, Jyeshthā in the heart, and Raudrī always in the head. These are the Vindus from which everything has originated. Brahmā, Vishnu, and Rudra are Prakṛiti Herself. And O Parameshāni! it is the Vindu which prompts them to action. It is by Vindu that everything is created, protected, and absorbed (śrīṣṭi, sthiti, laya). The Vindu is the Vīja (Cause) of Brahmā, Vishnu, and Mahesha."

<sup>9</sup> Mother—here the Benign and Motherly aspect of the Devī.

<sup>10</sup> Sthāṇḍila.

<sup>11</sup> Shrimad-Ādyā-Kālikāyāḥ Devatāyāḥ sthāṇḍilāya namaḥ

<sup>12</sup> Devī of Speech—Sarasvatī.

Devatā.<sup>1</sup> After lighting the Fire with the Vīja Rang, and reciting the Mūla-Mantra, and then the

MANTRA.

Hung Phat: to the eaters of raw flesh<sup>2</sup>: Svāhā,

the share of the raw meat eaters (Rākshasas) should be put aside. Gaze at the Fire, saying the Weapon-Mantra,<sup>3</sup> and surround it with the Veil Mudrā,<sup>4</sup> uttering the Vīja Hung (134-136). Make the Fire into nectar with the Dhenu-Mudrā.<sup>5</sup> Take some Fire in both palms, and wave it thrice in a circle over the sthāṇḍila from right to left. Then with both knees on the ground, and meditating on Fire as the male seed of Shivā, the worshipper should place it into that portion of the Yoni Yantra<sup>6</sup> which is nearest him (137-138). Then, first, worship the Image of Fire with the

MANTRA.

Hrīṅ, Salutation to the Image of Fire,<sup>7</sup>

and after that the Spirit<sup>8</sup> of Fire with the

MANTRA.

Rang: to the Spirit of Fire namaḥ<sup>9</sup> (139).

The Mantrin<sup>10</sup> will then think in his mind of the awakened form of Vahni,<sup>11</sup> and kindle the fire with the following (140)

MANTRA.

Ong, yellow Spirit of Fire, which knows all, destroy, destroy, burn, burn, ripen, ripen,<sup>12</sup> command: Svāhā.

<sup>1</sup> I.e., Kālī.

<sup>2</sup> Kravyādebhyaḥ—that is, to the Demons, Rākshasas.

<sup>3</sup> I.e., Phat.

<sup>4</sup> Avagunṭhana-Mudrā (see p. 95, note 6).

<sup>5</sup> Cow Mudrā (see p. 73, note 6).

<sup>6</sup> Female organ diagram—i.e., the triangle, which is symbolical the Yoni.

<sup>7</sup> Hrīṅ Vahni-mūrtaye namaḥ.

<sup>8</sup> Chaitanya.

<sup>9</sup> Rang Vahni-chaitanyaāya namaḥ.

<sup>10</sup> See p. 125, note 10.

<sup>11</sup> Fire.

<sup>12</sup> Ong chit-pingala, hana hana, daha daha, pacha pacha, sarvvajnā-jnāpaya: svāhā. "Ripen," either in the sense that Fire should assimilate the oblation, or convey them matured to the other Devas.



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This is the Mantra for kindling Fire. After this, with folded hands, Fire should again be adored (141-142).

### MANTRA :

I adore the kindled Fire of the colour of gold, free from impurity, burning, author of the Veda,<sup>1</sup> the devourer of oblations,<sup>2</sup> which faces every quarter<sup>3</sup> (143).

After adoration of Fire in this manner, cover the marked-off space<sup>4</sup> with kusha grass, and then the worshipper, giving Fire the name of his own, *Ishta-devatā*,<sup>5</sup> should worship<sup>6</sup> him (144).

### MANTRA.

Ong, O Red-eyed One ! Vaishvānara, origin of the Veda, come here, come, come here, (help me to) accomplish all (my) works : Svāhā.<sup>7</sup>

Then the seven Tongues<sup>8</sup> of Fire, *Hiranya* and others, should be worshipped (145-146). The worshipper should

<sup>1</sup> Agni Vaishvānara is regarded as Author of the Hymns of the *Rig-veda* (x. 79, 80).

<sup>2</sup> Agning prajvālitang vande Jāta-vedang Hutāshanang :

Suvarṇa-varṇam amalang samiddhang sarvvatomukham.

<sup>3</sup> Hutāshana is a name of sacrificial Fire.

<sup>4</sup> Sthandila.

<sup>5</sup> See p. 65, note 3. This is done thus : "Agni ! tvam Ādyā-Kālikā-nāmāsi" = Agni, thy name is Ādyā Kālikā.

<sup>6</sup> Archchanā : in external archchanā scent and flower are offered. The Mantra is : "Ete gandha-puṣṭhe Ādyā-Kālikā-nāmāgnaye namaḥ" (These the flower and scent are to Agni, whose name is Ādyā Kālikā) ; and before archchanā the Deva must be invoked with the Āvāhana Mantra, which is as follows : "Ādyā-kālikā-nāmāgne ! ihāgachchha ihāgachchha ; iha tishṭha, iha tishṭha, iha sannidhehi, iha sannidhehi ; iha sammukhībha, iha sammukhībha ; iha sanniruddho bhava, iha sanniruddho bhava ; mama puṣṭhe gṛihāna" (O Agni ! whose name is Ādyā-Kālikā, come here, come here, stay here, stay here, fix thyself here, fix thyself here, be here in front of me, be here detained, be here detained. Accept my worship).

<sup>7</sup> Ong Vaishvānara Jātaveda ihāvaha ihāvaha ; lohitaśka, sarvvakarmāṇi sādḥaya : svāhā. Vishvānara = "Ruling or benefiting all men," is a name of Savitṛi. Vaishvānara = Son of Vishvānara, an epithet of Agni. As to Veda, vide p. 129, note 3.

<sup>8</sup> I.e., Kālī, Karālī, Mano-javā, Su-lohitā, Sudhūmra-varṇā, Ugrā or Sphulinginī, Prādiptā. The Mantra is Ong Vāhner Hiranyādi sapta-jihvābhyo namaḥ.

next adore the six Limbs of Vahni,<sup>1</sup> uttering the word "of a thousand rays" in the dative singular, and at the end "obeisance to the heart"<sup>2</sup> (147).

Then the wise one should worship the forms of Vahni (147), the eight<sup>3</sup> forms Jāta-veda and others (148), and then the eight Shaktis—namely, Brāhmī<sup>4</sup> and others, the eight Nidhis<sup>5</sup>—namely, Padma and others, and the ten Dik-pālas<sup>6</sup>—namely, Indra and others (149).

After worshipping the thunderbolt and other weapons,<sup>7</sup> the sacrificer should take two blades of kusha grass of

<sup>1</sup> Fire. The worshipper should do *Hridayādi-shaḍanga-nyāsa* of Fire. The first Mantra applicable to the heart is given. The rest is understood (see next note).

<sup>2</sup> The full Mantra runs thus : Om sahasrārchiṣhe hridayāya namaḥ (Om salutation to the heart of a thousand rays), Om svasti-pūrnāya shirase svāhā (salutation to the head full of prosperity), Om uttishṭha-purusāya shikhāyai vashat (salutation to the crown lock where abides the Supreme Puruṣa or Being), Om dhūma-vyāpine kavachāya hung (to the smoke-spreading body), Om sapta-jihvāya netra-trayāya vaushat (to the seven-tongued and three-eyed), Om dhanurdharāya astrāva phat (carrying the bow as his weapon).

<sup>3</sup> The eight forms of Vahni (Fire) are—(1) Jāta-veda (which, according to Sāyana's Commentary on *Rig-veda*, means "known by itself as it is born (or spreads)," or "known by those who are born"); (2) Sapta-jihva (Seven-tongued); (3) Vaishvānara (from Vishvānara, see note 7, p. 128); (4) Havya-vāhana (Carrier of oblations); (5) Ashvodara-ja (Bāḍavānala, or Bāḍavāgni—literally, Mare's fire=Fire of lower regions); (6) Kaumāra-tejaḥ (The Fire or Seed from which Kumāra or Kārttikeya was born, see note to Shlokas 14-16, Chapter I., ante); (7) Vishva-mukha (since it can devour the universe); (8) Deva-mukha (because as all oblations are offered to him he is the mouth of the Devas).

<sup>4</sup> I.e., Brāhmī, Nārāyaṇī, Māheshvarī, Chāmundā, Kaumārī, Aparājitā, Vārāhī, Nārasinghī (cf. *Ashta-Nāyikās*, v. 134 and vi. 100). The *Ashta-Nāyikās* are also *Ashta-Mātaraḥ*, or eight Mothers.

<sup>5</sup> Treasures of Kuvera (Deva of Wealth), of which mention is made of eight—Padma, Mahā-padma, Shankha, Makara, Kachchhapa, Mukunda, Nanda, and Nila.

<sup>6</sup> Regents of the Quarters—Indra, Agni, Yama, Nairrita, Varuṇa, Vāyu, Kuvera, Ishāna, Brahmā, and Vishnu (Ananta).

<sup>7</sup> Of the guardians or regents (Dik-pālas) of the quarters—viz., Indra's Vajra (thunderbolt), Agni's Shakti (spear, dart), Yama's Danda (staff or stick), Nairrita's Khadga (sword), Varuṇa's Pāsha (fetter), Vāyu's Angkusha (hook), Kuvera's Gadā (Mace), Ishāna's Trishūla (trident), Brahmā's Padma (lotus), Vishnu's Chakra (discus).

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the length of the space between his stretched-out thumb and forefinger,<sup>1</sup> and place them lengthwise in the ghee<sup>2</sup> (150). He should meditate on the Nāḍī Īḍā<sup>3</sup> in the left part of the ghee, and on the Nāḍī Pingalā<sup>4</sup> in the right portion, and on the Nāḍī Sushumnā<sup>5</sup> in the centre, and with a well-controlled mind take ghee from the right side, and offer it to the right eye of Vahni<sup>6</sup> with the following :

MANTRA.

Ong to Agni Svāhā.<sup>7</sup>

Then, taking ghee from the left side, offer it to the left eye of Vahni with the

MANTRA.

Ong to Soma Svāhā<sup>8</sup> (151-153).

Then, taking ghee from the middle portion, offer it to the forehead of Vahni with the

MANTRA.

Ong to Agni and Soma Svāhā<sup>9</sup> (154).

Then, saying namah, take the ghee again from the right side, say first the Pranava,<sup>10</sup> and then

MANTRA.

To Agni the Svishṭi-kṛit<sup>11</sup> Svāhā.

With this Mantra he should offer oblation to the mouth of Vahni.<sup>12</sup> Then, uttering the Vyāhṛitī<sup>13</sup> with the

<sup>1</sup> Prādesha.

<sup>2</sup> Clarified butter used for oblation in the Homa sacrifice. The two blades of grass should be placed in such a way as to divide the ghee into three equal parts.

<sup>3</sup> See Introduction.

<sup>4</sup> See *ibid.*

<sup>5</sup> See *ibid.*

<sup>6</sup> Fire.

<sup>7</sup> Ong Agnaye Svāhā.

<sup>8</sup> Ong Somāya Svāhā (Moon).

<sup>9</sup> Ong Agni-Somābhyām Svāhā.

<sup>10</sup> Om.

<sup>11</sup> Om Agnaye svishṭi-kṛite svāhā.

Svishṭi-kṛit, one who causes good

sacrifice ; a form of Fire.

<sup>12</sup> Fire.

<sup>13</sup> The three great worlds, the three mansions—Bhūh (Earth), Bhuvaḥ (Space between Earth and Heaven), and Svaḥ (Heaven) These, with

Pranava<sup>1</sup> at the commencement, and Svāhā at the end, the Homa sacrifice should be performed (155-156). Then he should offer oblations thrice with the

MANTRA.

Om, O Vaishvānara, origin of the Veda, come hither, come hither, O Red-eyed One ! and fulfil all my works<sup>2</sup> (157).

Then, invoking the *Ishta-Devatā* with the proper Mantra into the Fire, let him worship Her and the *Pīṭha-Devatā*.<sup>3</sup> Twenty-five oblations should then be offered (uttering the *Mūla-Mantra* with Svāhā at the end), and, contemplating on the union (or identity) of his own soul with Vahni and the Devī, eleven oblations should also be offered with the *Mūla-Mantra*<sup>4</sup> to the *Anga-Devatās*,<sup>5</sup> concluding with Svāhā (158-159).

Then, with a mixture of ghee, tila-seed, honey, or with flowers and bael-leaves, or with (other prescribed) articles, oblation<sup>6</sup> should be made for the attainment of one's desire. This oblation should be made not less than eight times, and with every attention and care (160-161). Then, reciting the primary Mantra ending with Svāhā, complete oblation should be made (with a full ladle<sup>7</sup>)

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Om and the Gāyatrī, are, according to Manu, the principal part of the Vedas. By these, says Yājñavalkya, the Most High, the Source of Intellect, should be worshipped. To remove doubt whether or not that cause signified by Om exists separately from the effects, the text of the *Vyāhṛiti* is next read explaining that God, the sole Cause, eternally exists pervading the Universe (Rām Mohan Rāy, "Prescript for Worship by Means of the Gāyatrī," 1827).

<sup>1</sup> Om.

<sup>2</sup> Om Vaishvānara ! Jātaveda ! ihāvaha ihāvaha : Lohitākṣa sarvva-karmāṇi sādha : Svāhā.

<sup>3</sup> The *Ishta-devatā* is here the Primordial Kālī. As to the *Pīṭha Devatā*, see p. 106, note 2.

<sup>4</sup> *Vide* Introduction.

<sup>5</sup> Followed by Svāhā.

<sup>6</sup> This should also be with the *Mūla-Mantra* ending with Svāhā.

<sup>7</sup> Literally, *Pūrṇāhuti* should be offered—*i.e.*, complete oblation made with a full ladle.

with fruits and leaves.<sup>1</sup> The worshipper, with the Sanghāra-Mūdrā,<sup>2</sup> transferring the Devī from the Fire to the lotus of his heart (162), should then say "Pardon me," and dismiss<sup>3</sup> Him who feeds on oblations.<sup>4</sup> Then, distributing presents,<sup>5</sup> the Mantrin should consider that the Homa has been duly performed (163).

Then the excellent worshipper should place between the eyebrows what is left over of the oblations<sup>6</sup> (164). This is the ordinance relating to Homa in all forms of Āgama<sup>7</sup> worship. After performance of Homa the worshipper should proceed to do japa<sup>8</sup> (165). Now, listen, O Devī ! to the instructions which relate to japa by which the Vidyā<sup>9</sup> is pleased. During japa, the Devatā, the Guru, and the Mantra should be considered as one (166). The letters of the Mantra are the Devatā, and the Devatā is in the form of the Guru. To him who worships them as one and the same, his is the greatest success<sup>10</sup> (167).

The worshipper should then meditate upon his Guru as being in his head, the Devī in his heart, the Mūla-Mantra in the form of tejas<sup>11</sup> on his tongue, and himself as united with the glory of all three (168). Then, adding the

<sup>1</sup> Leaf : Tāmbula or Pān-leaf (Bhārati).

<sup>2</sup> Sanghāra-Mūdrā. Left hand placed with palm downward, the right hand is placed on it, the back of the right hand touching the back of the left. The fingers of one hand are placed between the fingers of another ; then the hands are given a turn, and the two index fingers are joined. In bringing the Devī to the heart a flower from those offered should be taken up with the tips of the index finger, and brought near the nose, and, when smelling it, the worshipper should think that he has brought her to the heart.

<sup>3</sup> Visarjana.

<sup>4</sup> Hutāshana—i.e., Vahni, Fire.

<sup>5</sup> Dakṣiṇā. At the conclusion of Homa the officiating priest tells the assembled people to consider that everything has been faultlessly done. This is Achchhidra Avadhāraṇa ("Kṛitam idam homakarmāchchhidram astu").

<sup>6</sup> I.e., he should mark his forehead with the mixture of ashes and ghee left. This is called Tilaka.

<sup>7</sup> Tāntrika.

<sup>8</sup> See Introduction.

<sup>9</sup> I.e., the Devī Ādyā Shakti (see Introduction).

<sup>10</sup> Siddhi.

<sup>11</sup> Light, heat, and energy

Tāra<sup>1</sup> to the beginning and the end of the Mūla-Mantra, it should be made japa of seven times, and then it should be recapitulated with the Mātrikā Vija<sup>2</sup> at its beginning and end (169). The wise worshipper should make japa of the Māyā-Vija<sup>3</sup> over his head ten times, and of the Pranava ten times over his mouth, and of the Māyā-Vija again seven times in the lotus of his heart, and then perform Prāṇāyāma<sup>4</sup> (170).

Then, taking a rosary of coral, etc., let him worship it thus :

#### MANTRA.

O rosary,<sup>5</sup> O rosary, O great rosary, thou art the image of all Shaktis. Thou art the repository of the fourfold blessings.<sup>6</sup> Do thou therefore be the giver to me of all success.<sup>7</sup>

Having thus worshipped the Mālā, and also made Tarpana<sup>8</sup> to it thrice with wine taken from the Shrī-pātra,<sup>9</sup> accompanied by recitation of the Mūla-Mantra, the worshipper should, with well-controlled mind, make japa<sup>10</sup> one thousand and eight, or at least one hundred and eight times (171-173). Then, doing Prāṇāyāma, he should offer on the left lotus-hand of the Devī the fruit of his japa, whose form is Tejas,<sup>11</sup> together with water<sup>12</sup> and flowers from the Shrī-pātra,<sup>9</sup> and, bowing down his head to the ground, say the following :

<sup>1</sup> I.e., the Pranava—Om.

<sup>2</sup> Ā to Kṣha, the Anuloma Vija ; and Kṣha to Ā, the Viloma Vija.

<sup>3</sup> I.e., Hring.

<sup>4</sup> Making japa as (in 169) of the Mūla-Mantra, preceded and followed by the Pranava, is called Ashaucha-bhanga (=breaking or removing uncleanness), and making japa as above with the Mātrikā Vija in the Maṇi-pūra is called Nirvāṇa. Making japa over the head is Kulluka (see Ullāsa iii. 119) ; making japa of the Pranava is Mukha-shodhana (purification of the mouth) ; making japa of Māyā Vija in the heart is Setu (bridge) (see Introduction). <sup>5</sup> Mālā.

<sup>6</sup> I.e., Dharmma, Artha, Kāma, Mokṣha (vide Introduction).

<sup>7</sup> Siddhi.

<sup>8</sup> Litation.

<sup>9</sup> See p. 105, note 2.

<sup>10</sup> See Introduction.

<sup>11</sup> The fruit of the japa, which is like Teja itself.

<sup>12</sup> I.e., Wine.

## MANTRA.

O Great Queen !<sup>1</sup> Thou Who protectest that which is most secret, deign to accept this my recitation. May by Thy grace success attend my effort.

After this, let him with folded hands recite the hymn<sup>2</sup> and the protective Mantra<sup>3</sup> (174-176). Then the Sādhaka should, with the special oblation<sup>4</sup> in his hand, going round the Devī, keeping Her to his right, say the following, and dedicate his own self<sup>5</sup> by offering Vilomārghya<sup>6</sup> (177).

## MANTRA.

Om, whatsoever ere this I in the possession of life, intelligence, body, or in action, awake, in dream or dreamless sleep have done, whether by word or deed, by my hands, feet, belly, or organ of generation, whatsoever I have remembered or spoken—of all that I make an offering to Brahman. I and all that is mine I lay at the lotus-feet of the Ādyā Kālī. I make the sacrifice of myself Ong tat sat<sup>7</sup> (178-181).

Then, with folded hands, let him supplicate his Ishta-Devatā,<sup>8</sup> and reciting the Māyā-Mantra,<sup>9</sup> say :

## MANTRA.

“O Primordial Kālikā ! I have worshipped Thee with all my powers and devotion,”

<sup>1</sup> Maheshvarī.

<sup>2</sup> Stotra.

<sup>3</sup> Kavacha. The text of this and the hymn are given in the next chapter.

<sup>4</sup> Vishesārghya.

<sup>5</sup> Ātma-samarpana. This should be done by reciting the Mantra in Shlokas 178-181.

<sup>6</sup> Vilomārghya is offering of arghya at the feet of the Devī. Arghya is generally offered at the head, but the worshipper, in offering his own self as arghya, offers same at the feet. Vilomārghya = reversed arghya.

<sup>7</sup> See p. 21, note 2.

<sup>8</sup> The particular deity of the worshipper ; here Kālī.

<sup>9</sup> Hring.

and then saying, "Forgive me," let him bid the Devī go.<sup>1</sup> Let him with his hands formed into Sanghāra-Mudrā<sup>2</sup> take up a flower, smell it, and place it on his heart (182-183). A triangular figure well and clearly made should next be drawn in the North-East corner, and there he should worship the Devī Nirmālya-vāsini<sup>3</sup> with the

#### MANTRA.

Hṛīṅ salutation to the Devī Nirmālya-vāsini<sup>4</sup> (184).

Then, distributing Naivedya<sup>5</sup> to Brahmā, Vishnu, and Shiva, and all the other Devas, the worshipper should partake of it (185). Then, placing his Shakti<sup>6</sup> on a separate seat to his left, or on the same seat with himself, he should make a pleasing drink in the cup (186). The cup should be so formed as to hold not more than five and not less than three tolās of wine, and may be of either gold or silver (187), or crystal, or made of the shell of a cocoa-nut. It should be kept on a support<sup>7</sup> on the right side of the plate containing the prepared food<sup>8</sup> (188).

Then the wise one should serve the sacred food<sup>9</sup> and wine either himself or by his brother's sons among the worshippers according to the order of their seniority<sup>10</sup> (189). The purified wine should be served in the drinking-

<sup>1</sup> Visarjana. This is the dismissal of the Devī to Her seat of the eight-petalled Lotus in the heart of the worshipper.

<sup>2</sup> The Mudrā of Dissolution (see p. 132, note 2).

<sup>3</sup> Nirmālya is the remains of the offerings made to a Devatā. The flowers, etc., left over after the ceremony. These, too, are sacred, and of them Nirmālya-vāsini is the Devī.

<sup>4</sup> Hṛīṅ Nirmālya-vāsinyai namaḥ.

<sup>5</sup> Anything offered to the deity, usually cooked or uncooked food.

<sup>6</sup> The woman who represents the Devī in Tāntrika worship.

<sup>7</sup> I.e., a tripod.

<sup>8</sup> I.e., the Shuddhi-pātra, or dish containing the prepared meat, fish, etc., the cup being called Pāna-pātra.

<sup>9</sup> Mahā-prasāda.

<sup>10</sup> The practice is as follows: The worshipper first serves his own Guru, then the Shakti of the Guru, then his own Shakti, then the elders on the right and the juniors on his left, and then he helps himself.



cups, and the purified food in plates kept for that purpose, and then should food and drink be taken with such as are present at the time (190). First of all, some purified food should be eaten to make a bed as it were<sup>1</sup> (for the wine which is to be drunk). Let the assembled worshippers then joyously take up each his own cup filled with excellent nectar.

Then let him take up each his own cup and meditate upon the Kula-Kundalīnī,<sup>2</sup> who is the Chit,<sup>3</sup> and who is spread from the Mūlādhāra<sup>4</sup> lotus to the tip of the tongue, and, uttering the Mūla-Mantra,<sup>5</sup> let each, after taking the others' permission, offer it as oblation to the mouth of the Kundalī<sup>6</sup> (191-193). When the Shakti is of the household,<sup>7</sup> the smelling of the wine is the equivalent of drinking it. Worshippers who are householders may drink five cups only (194). Excessive drinking prevents the attainment of success by Kula worshippers<sup>8</sup> (195).

They may drink until the sight or the mind is not affected.<sup>9</sup> To drink beyond that is bestial<sup>10</sup> (196). How is it possible for a sinner who becomes a fool through drink and who shows contempt for the Sādhaka of Shakti to say "I worship the Ādyā Kālīkā"? (197). As touch<sup>11</sup> cannot affect food, etc., offered to Brahman, so

<sup>1</sup> This practice is not followed, at any rate at present, by the Vishnu-krānta worshippers. They hold the cup of wine in the left, and the shuddhi in the right, and as they drink they take the shuddhi. With the first cup they take meat, with the second fish, with the third mudra, and with the fourth all these, and with the fifth cup anything they may desire.

<sup>2</sup> See Introduction.

<sup>3</sup> Divine intelligence.

<sup>4</sup> See Introduction.

<sup>5</sup> See p. 70, note 9.

<sup>6</sup> The offering to the mouth of the Kundalī is done by pouring the wine down the throat of the worshipper in whom the Kundalī resides.

<sup>7</sup> Kula-stri—i.e., where the wife of the worshipper is his Shakti, as opposed to cases where the Shakti is Parakiyā or Sādhārānī, a practice discountenanced by this Tantra (see Introduction).

<sup>8</sup> Ati-pānāt kulinānāṅ siddhi-hāniḥ prajāyate.

<sup>9</sup> Literally, Does not go round.

<sup>10</sup> Yāvan na chālayed *drishṭing*, yāvan na chālayen manah, Tāvat pānang prakurvīta, pashu-pānam-atah-param.

<sup>11</sup> Of a person of an inferior caste.

there is no distinction of caste in food<sup>1</sup> offered to Thee (198).

As I have directed, so should eating and drinking be done. After partaking of food offered<sup>2</sup> to Thee, the hands should not be washed,<sup>3</sup> but with a piece of cloth or a little water remove that which has adhered to the hands (199). Lastly, after placing a flower from the *nirmālya*<sup>4</sup> on his head, and wearing a tilaka mark<sup>5</sup> made from the remnants of the oblation on the Yantra between his eyebrows, the intelligent worshipper may roam the earth like a Deva (200).

End of the Sixth Joyful Message, entitled "Placing of the Shri-pātra, Homa, Formation of the Chakra, and other Rites."

<sup>1</sup> Prasāda.

<sup>2</sup> Naivedya.

<sup>3</sup> The hands are always washed after meals. It is customary to use a large quantity of water to wash and clear the throat and mouth after meals.

<sup>4</sup> Remnants of offerings (*vide* p. 135, note 3). By *Nirmālya* is usually meant flowers, but in some temples (as in Puri) food offerings are so called. The word is from *Nir-mala*=stainless or dirtless. Things offered to the *Devatā* become stainless.

<sup>5</sup> The sectarian mark.

## CHAPTER VII

**P**ĀRVATĪ was pleased at hearing the revelation of the auspicious Mantra of the Ādyā Kālikā, which yields abundant blessings, is the only means of attaining to a knowledge of the Divine essence, and leads to liberation ; as also at hearing of the morning rites, the rules relating to bathing, Sandhyā, the purification of Bhāṅg, the methods of external and internal Nyāsa<sup>1</sup> and worship, the sacrifice of animals,<sup>2</sup> Homa, the formation of the circle of worship,<sup>3</sup> and the partaking of the holy food.<sup>4</sup> Bowing low with modesty, the Devī questioned Shankara (1-3).

Shrī Devī said :

O Sadāshiva !<sup>5</sup> Lord,<sup>6</sup> and Benefactor of the Universe, Thou hast in Thy mercy spoken of the mode of worship of the supreme Prakṛiti<sup>7</sup> (4), which benefits all being, is the sole path both for enjoyment and final liberation, and which gives, in this Age,<sup>8</sup> in particular, immediate success (5). My mind, immersed in the ocean of the nectar of Thy word, has no desire to rise therefrom, but craves for more and more (6). O Deva, in the directions Thou hast given relating to the worship of the great Devī, Thou hast but given a glimpse of the hymn of praise,<sup>9</sup> and of the protective Mantra.<sup>10</sup> Do Thou reveal them now (7).

<sup>1</sup> See Introduction.

<sup>2</sup> Vali.

<sup>3</sup> Chakra (see Introduction).

<sup>4</sup> Mahā-prasāda.

<sup>5</sup> See p. 4, note 5.

<sup>6</sup> Jagannātha.

<sup>7</sup> Vide Introduction. Parā-prakṛiti-sādhana. Prakṛiti (Pra=before, kṛiti=creation). That which precedes creation. The Devī is so called. From Her and Puruṣa the creation (*Sṛishṭi*) has come.

<sup>8</sup> Kali Yuga.

<sup>9</sup> Stotra.

<sup>10</sup> Kavacha (see p. 32, note 4).

Shrī Sadāshiva said :

Listen, then, O Devī, Who art the adored of the worlds, to this unsurpassed hymn, by the reciting of or listening to which one becomes the Lord of all the Siddhis<sup>1</sup> (8), (a hymn) which allays evil fortune, increases happiness and prosperity, destroys untimely death, and removes all calamities (9), and is the cause of the happy approach to the gracious Ādyā Kālikā. It is by the grace of this hymn, O Happy One, that I am Tripurāri<sup>2</sup> (10).

O Devī! the *Rishi*<sup>3</sup> of this hymn is Sadāshiva,<sup>4</sup> its metre is Anushtup,<sup>5</sup> its Devatā is the Ādyā Kālikā, and the object of its use is the attainment of Dharmma, Artha, Kāma, and Moksha<sup>6</sup> (11).

HYMN ENTITLED ĀDYĀ-KĀLI-SVARŪPA.<sup>7</sup>

Hrīng,<sup>8</sup> O Destroyer of Time,<sup>9</sup>

Shrīng,<sup>10</sup> O Terrific One,<sup>11</sup>

Krīng,<sup>12</sup> Thou Who art beneficent,<sup>13</sup>

<sup>1</sup> *Vide* Introduction.

<sup>2</sup> Tri-pura+ari (enemy). A title of Shiva as the destroyer of the Tri-pura, of the Asura. It was by the Devī's grace that He became the Destroyer of the Tri-pura.

<sup>3</sup> Or Revealer (*vide* Introduction).

<sup>4</sup> Shiva.

<sup>5</sup> *Vide* p. 81, note 5.

<sup>6</sup> Piety, Wealth, Fulfilment of Desire, Liberation (see Introduction).

<sup>7</sup> It will be observed that all the names of the Devī here commence with K. Kādi is that which has Ka in the beginning. In the Tantra-rāja Devī says to Shiva : " The syllable Ka is in thy form, and that Shakti confers all siddhis " (see Lalitā-sahasra-nāma, verse 13, where a number of the following names appear).

<sup>8</sup> Māyā-Vija (see Ullāsa v., verse 10).

<sup>9</sup> Kālī (see Chapter IV., verses 30 *et seq.*). She is thus also called Kāla-karshinī.

<sup>10</sup> Vija of Lakṣmī, Goddess of Prosperity.

<sup>11</sup> Karālī.

<sup>12</sup> Ka = Kālī, Ra = Brahmā, I = Mahāmāyā (She who possesses Great Power of Illusion, and Who conquers Māyā). The half-circle of Chandra-Vindu (☾) is the Universal Mother, and the point is the Destroyer of misery (Vijābhidhāna).

<sup>13</sup> Kalyānī—*i.e.*, She Who bestows peace and happiness. According to the Padma Purāṇa, Devī is worshipped as Kalyānī in the Malaya Mountain (see also Lalitā-sahasra-nāma, verse 73).

Possessor of all the Arts,<sup>1</sup>  
 Thou art Kamalā,<sup>2</sup>  
 Destroyer of the pride of the Kali Age,<sup>3</sup>  
 Who art kind to Him of the matted hair,<sup>4</sup> (12)  
 Devourer of Him Who devours,<sup>5</sup>  
 Mother of Time,<sup>6</sup>  
 Thou Who art brilliant as the Fires of the final Dissolu-  
 tion,<sup>7</sup>  
 Wife of Him of the matted hair,<sup>8</sup>  
 O Thou of formidable countenance,<sup>9</sup>  
 Ocean of the nectar of compassion,<sup>10</sup> (13)  
 Merciful,<sup>11</sup>  
 Vessel of Mercy,<sup>12</sup>  
 Whose Mercy is without limit,<sup>13</sup>  
 Who art attainable alone by Thy mercy,<sup>14</sup>  
 Who art Fire,<sup>15</sup>

<sup>1</sup> Kalā-vati (see *ibid.*, verse 74). The Kalā or Arts are sixty-four in number. The Shakti should always be Kalā-vati. Devī is also called Kalā-mālā, or Garland of the Arts (Lalitā-sahasra-nāma, verse 151). Kalā-vati may also mean "possessed of all parts, complete, perfect."

<sup>2</sup> Kamalā (see Lalitā-sahasra-nāma, verse 73, where the Devī is called Kāma-kalā-rūpā). On this Bhāskara-rāya says that there are three Vindus and the hard akala. The first Vindu is Kāma, and the last Kalā; according to the rules of pratyāhāra, Kamalā includes all four. Kamalā is a name of Lakṣmī, but the Kālikā Purāṇa says Devī is alone indicated by Kāma. Devī is also Kamalā, as She is all Shaktis.

<sup>3</sup> Kali-darpa-ghnī.

<sup>4</sup> Kapardisha-kṛpānvitā. Kapardisha is a title of Shiva, derived from His matted hair.

<sup>5</sup> Kālikā, because She devours Shiva as Mahā-kālā (see Chapter IV., verse 31).

<sup>6</sup> Kālā-mātā.

<sup>7</sup> Kālānala-sama-dyuti.

<sup>8</sup> Kapardinī, wife of Shiva, so called Kapardī from His matted hair (see Lalitā-sahasra-nāma, verse 151). The Vishva says that Kapardā means the matted hair of Shiva and the cow-dung cakes. When Shiva incarnated as Milāra, his wife, called Mahālasā, was decked with a garland of cow-dung cakes.

<sup>9</sup> Karālāsya.

<sup>10</sup> Karuṇāmṛita-sāgarā (see Lalitā-sahasra-nāma, verse 73).

<sup>11</sup> Kṛpā-mayī.

<sup>12</sup> Kṛpādhārā.

<sup>13</sup> Kṛpāpārā.

<sup>14</sup> Kṛpāgamā.

<sup>15</sup> Krishānu. Krishānu-retas is an epithet of Shiva whose male seed is fire.

Tawny,<sup>1</sup>  
 Black of hue,<sup>2</sup>  
 Thou Who increasest the joy of the Lord of Creation,<sup>3</sup>  
 (14)  
 Night of Darkness,<sup>4</sup>  
 Image of Desire,<sup>5</sup>  
 Yet Liberator from the bonds of desire,<sup>6</sup>  
 Thou Who art (dark) as a bank of Clouds,<sup>7</sup>  
 And bearest the crescent-moon,<sup>8</sup>  
 Destructress of sin in the Kali Age,<sup>9</sup> (15)  
 Thou Who art pleased by the worship of virgins,<sup>10</sup>

<sup>1</sup> Kapilā.

<sup>2</sup> *Krishnā*.

<sup>3</sup> *Krishnānanda-vivardhinī*. *Krishna* here is the Supreme Lord.

<sup>4</sup> *Kāla-rātri*. *Lalitā-sahasra-nāma*, verse 101, speaks of the Devī as attended by hosts of Shaktis, *Kāla-rātris*, etc.—that is; the twelve Shaktis from *Kāla-rātri* to *Tankārī*, one in each petal of *Anāhata Padma*. The *Varāha Purāna* says that *Raudrī*, who was born from darkness, and went to the Blue Mountains to perform penance (the Shakti causing destruction), is called *Kāla-rātri*.

<sup>5</sup> *Kāma-rūpā* (see *Lalitā-sahasra-nāma*, verse 73). The *Kālikā Purāna* says that Devī is called *Kāmā* because she came to the secret place in the Blue peak of the Great Mountain (*Kailāsa*) along with Shiva for the sake of desire, and because She fulfils desires and destroys and restores the body of *Kāma*.

<sup>6</sup> *Kāma-pāsha-vimochinī*.

<sup>7</sup> *Kādambinī*. In the heat of India the rain-cloud is welcomed.

<sup>8</sup> *Kālādhārā*.

<sup>9</sup> *Kali-kalmasā-nāshinī* (see *Lalitā-sahasra-nāma*, verse 113). The *Kūrma Purāna* says that the repetition of the names of Devī destroys the multitude of sins in the Kali Age.

<sup>10</sup> *Kumārī-pūjana-pritā*. The *Kumārī Pūjā*, or worship of Virgins, is a *pūjā* common in Bengal. The worship is by men, whereas the *Sadhavā-pūjā*, or worship of married women, is done by women. A girl in her eighth year is called *Gaurī*. The Devī as *Parvatī* was married to Shiva in her eighth year. Girls of eight are considered *Gauris* and forms of the Devī. Or *Kumārī* may refer directly to the Devī Herself. She is known as the "unmarried" (*Kumārī*). A *sūtra* of the *Shiva Sūtras* runs: "*Ichchhā-shaktiḥ Umā Kumārī*" (the energy of desire is *Umā*, the unmarried). *Bhāskara-rāya*, in his Commentary in the *Lalitā-sahasra-nāma*, pp. 54, 76, gives the following explanations: As play She creates the Universe, hence She is *Kumārī*, or She destroys (*mārayate*) the ground (*ku*) of the Great Illusion, hence She is *Ku-mārī*. *Kumārī* is the Enjoyer, and not to be enjoyed, as She is One with the *Yogī*, Who is the Enjoyer

Thou Who art the Refuge of the worshippers of virgins,<sup>1</sup>  
 Who art pleased by the feasting of the virgins,<sup>2</sup>  
 Who art the Image of the virgin,<sup>3</sup> (16)  
 Thou Who wanderest in the kadamba forest,<sup>4</sup>  
 Who art pleased with the flowers of the kadamba forest,<sup>5</sup>  
 Who hast Thy abode in the kadamba forest,<sup>6</sup>  
 Who wearest a garland of kadamba flowers,<sup>7</sup> (17)  
 Thou Who art youthful,<sup>8</sup>  
 Who hast a soft low voice,<sup>9</sup>  
 Whose voice is sweet as the cry of a Chakravāka bird,<sup>10</sup>  
 Who drinkest<sup>11</sup> and art pleased with the kādambari  
 wine,<sup>12</sup> (18)

<sup>1</sup> Kumārī-pūjakālayā, or Who art the Refuge of such worshippers.

<sup>2</sup> Kumārī-bhojanānanda. At the Kumari-pūjā sweets, a basket of shells, and a new sari are given to the little girls, the soles of whose feet are then painted with alakta (lac-dye).

<sup>3</sup> Kumārī-rūpa-dhārini.

<sup>4</sup> Kadamba-vana-sanchārā. It was under and on the Kadamba-trees, with their beautiful yellow blossom, that *Krishna* played with the Gopinis.

<sup>5</sup> Kadamba-pushpa-santoshā (see Lalitā-sahasra-nāma, verse 23).

<sup>6</sup> Kadamba-vana-vāsinī (see Lalitā-sahasra-nāma, verse 23). The palace of Chintāmani is surrounded by a gallery of gems (*mani-mandapa*). Around this is the grove of Kadamba-trees, which in the Purānas are said to be seven yojanas in height in the space between the walls of gold and silver. The Bhairava-yāmala says: "The abode of Vindu is the ocean of nectar, the five yonis—that is, five shakti angles in the shrī-chakra—are the divine trees. There is the grove of nīpa-trees. Within that is the gallery of gems. Within that is the palace of Chintāmani."

<sup>7</sup> Kadamba-pushpa-mālinī. The Lalitā-sahasra-nāma, verse 8, speaks of Devīas decked above her ears with clusters of kadamba flowers.

<sup>8</sup> Kishorī.

<sup>9</sup> Kala-kantḥā. She is also Kala-kantḥī (Lalitā-sahasra-nāma, verse 96), or wife of Kala-kantḥa, a name of Shiva, whose throat was coloured by poison. According to the Devī Purāna, Kala-kantḥa was worshipped at Kālānjara.

<sup>10</sup> Kala-nāda-ninādinī—water birds which sing to one another at night, the male to the female and the female to the male, each sitting on opposite sides of the river. Their passionate devotion is often alluded to by poets.

<sup>11</sup> Kādambari-pāna-ratā.

<sup>12</sup> Kādambari-priyā (see Lalitā-sahasra-nāma, verse 74). Kādambari is mead. The Tripurā Upanishad says: "On mead, fish, flesh,

And Whose cup is a skull,<sup>1</sup>  
 Who wearest a garland of bones,<sup>2</sup>  
 Who art pleased with,<sup>3</sup>  
 And Who art seated on the Lotus,<sup>4</sup> (19)  
 Who abidest in the centre of the Lotus,<sup>5</sup>  
 Whom the fragrance of the Lotus pleases,<sup>6</sup>  
 Who movest with the swaying gait of a Hangsa,<sup>7</sup>  
 Destroyer of fear,<sup>8</sup>  
 Who assumest all forms at will,<sup>9</sup>  
 Whose abode is at Kāma-rūpa,<sup>10</sup> (20)  
 Who ever plays at the Kāma-pīṭha,<sup>11</sup>  
 O beautiful One,<sup>12</sup>  
 O Creeper Which givest every desire,<sup>13</sup>  
 Who art the Possessor of beautiful ornaments,<sup>14</sup> (21)  
 Adorable as the Image of all tenderness,<sup>15</sup>

cooked cereals being offered in the triangle on behalf of the Great Devatā, the fortunate devotee recovering himself attains perfection." Bhāskara-rāya's Commentary on this Upanishad says that it enjoins those who are allowed to take wine, flesh, etc., that they should do so first after dedicating them to God, and minimize the habit of gradation. The same idea is expressed in Manu Smṛiti, verse 56 (Bhāgavata Purāṇa, xi. 5-11).

<sup>1</sup> Kapāla-pātra-niratā.

<sup>2</sup> Kangkāla-mālya-dhārīnī.

<sup>3</sup> Kamalāsana-santushṭā.

<sup>4</sup> Kamalāsana-vāsīnī.

<sup>5</sup> Kamalālaya-madhya-sthā.

<sup>6</sup> Kamalāmōda-mōdinī.

<sup>7</sup> Kala-hangsa-gati. Hangsa is variously translated goose, swan, etc. A swaying waddle like that of a duck is admired.

<sup>8</sup> Klaibya-nāshinī.

<sup>9</sup> Kāma-rūpīnī.

<sup>10</sup> Kāmarūpa-kṛita-vāsā. Kāma-rūpa, the great Tāntrika centre in Assam, one of the Mahā-pīṭhas (see Introduction), where the genital organ of the Devī fell on the severance of Her body by Vishnu. Kāma-rūpa is also one of the Ādi-bhūta, which are in the Mūlādhāra and other power centres (see Lalitā-sahasra-nāma, p. 159).

<sup>11</sup> Kāma-pīṭha-vilāsīnī—that is, the Yoni-pīṭha at Kāma-rūpa in Assam (see Introduction).

<sup>12</sup> Kamanīyā.

<sup>13</sup> Kalpa-latā. The Kalpa-tree is a tree in the heaven of Indra, which yielded whatever one desired. Woman is likened to a creeper (see p. 11, note 7). See also Lalitā-sahasra-nāma, where the Devī is called Bhakti-matkalpa-latikā—the kalpa creeper of the devotee.

<sup>14</sup> Kamanīya-vibhūṣaṇā.

<sup>15</sup> Kamanīya-guṇārādhya; or it may mean that the Devī is to be worshipped by the worshipper with all best and tender feeling.



Thou with a tender body,<sup>1</sup>  
 And Who art slender of waist,<sup>2</sup>  
 Who art pleased with the nectar of purified wine,<sup>3</sup>  
 Giver of success to them whom purified wine rejoices,<sup>4</sup>  
 (22)  
 The own Deity of those who worship Thee when joyed  
 with wine,<sup>5</sup>  
 Who art gladdened by the worship of Thyself with  
 purified wine,<sup>6</sup>  
 Who art immersed in the ocean of purified wine,<sup>7</sup>  
 Who art the Protectress of those who accomplish  
 vrata with wine,<sup>8</sup> (23)  
 Whom the fragrance of musk gladdens,<sup>9</sup>  
 And Who art luminous with a tilaka-mark of musk,<sup>10</sup>  
 Who art attached to those who worship Thee with  
 musk,<sup>11</sup>  
 Who lovest those who worship Thee with musk,<sup>12</sup> (24)  
 Who art a Mother to those who burn musk as incense,<sup>13</sup>  
 Who art fond of the musk-deer<sup>14</sup> and art pleased to eat  
 its musk,<sup>15</sup>  
 Whom the scent of camphor gladdens,<sup>16</sup>  
 Who art adorned with garlands of camphor,<sup>17</sup>  
 And Whose body is smeared with camphor and sandal  
 paste,<sup>18</sup> (25)

<sup>1</sup> Komalāngī.

<sup>2</sup> *Kṛishodarī*, literally, small of belly. *Ā-pīvara-stana-taṭin tanu-vṛitta-madhyām* (*Bhuvaneshvarī Stotra*): *Tānu-madhyā* (*Lalitā-sahasra-nāma*, verse 79).

<sup>3</sup> *Kāraṇāmṛita-santosāhā*. *Kāraṇa* is the name given to the purified wine used in the *Tāntrika* ritual.

<sup>4</sup> *Kāraṇānanda-siddhi-dā*.

<sup>5</sup> *Kāraṇānda-jāpeshāhā*.

<sup>6</sup> *Kāraṇārchchana-harsāhitā*.

<sup>7</sup> *Kāraṇārnava-sangmagnā*.

<sup>8</sup> *Kāraṇa-vrata-pālīni*.

<sup>9</sup> *Kastūri-saurabhāmōḍā*. Musk is used in worship to scent

*chandana*, etc.

<sup>10</sup> *Kastūri-tilakojjvalā*. (The tilaka is the mark worn by sectarian

Hindus on the forehead.)

<sup>11</sup> *Kastūri-pūjana-ratā*.

<sup>12</sup> *Kastūri-pūjaka-priyā*.

<sup>13</sup> *Kastūri-dāha-janani*.

<sup>14</sup> *Kastūri-mṛiga-toshinī*.

<sup>15</sup> *Kastūri-bhojana-pṛitā*.

<sup>16</sup> *Karpūrāmōḍa-moditā*. (Camphor is burnt in worship during *ārati*,

and is used to scent the *pāḍya*, betel-leaf, etc., offered to the *Devī*.)

<sup>17</sup> *Karpūra-mālābharaṇā*.

<sup>18</sup> *Karpūra-chandanokṣhitā*.

Who art pleased with purified wine flavoured with camphor,<sup>1</sup>

Who drinkest purified wine flavoured with camphor,<sup>2</sup>

Who art bathed in the ocean of camphor,<sup>3</sup>

Whose abode is in the ocean of camphor,<sup>4</sup> (26)

Who art pleased when worshipped with the Vija Hung,<sup>5</sup>

Thou Who threatenest with the Vija Hung,<sup>6</sup>

Embodiment of Kulāchāra,<sup>7</sup>

Adored by Kaulikas,<sup>8</sup>

Benefactress of the Kaulikas,<sup>9</sup> (27)

Observant of Kulāchāra,<sup>10</sup>

Joyous One,<sup>11</sup> Revealer of the path of the Kaulikas,<sup>12</sup>

Queen of Kāshī,<sup>13</sup>

Allayer of sufferings,<sup>14</sup>

Giver of blessings to the Lord of Kāshī,<sup>15</sup> (28)

Giver of pleasure to the Lord of Kāshī,<sup>16</sup>

Beloved of the Lord of Kāshī,<sup>17</sup> (29)

Thou Whose toe-ring bells make sweet melody as

Thou movest,<sup>18</sup>

Whose girdle bells sweetly tinkle,<sup>19</sup>

<sup>1</sup> Karpūra-kāraṇāhlādā.

<sup>2</sup> Karpūrāmṛita-pāyinī.

<sup>3</sup> Karpūra-sāgara-snātā.

<sup>4</sup> Karpūra-sāgarālayā.

<sup>5</sup> Kūrchcha-vija-japa-prītā. "Hung" is the Kūrchcha Vija.

<sup>6</sup> Kūrchcha-jāpa-parāyanā—that is, She Who mutters Hung. When conquering the demons, the Goddess constantly made the hungkāra, the threatening roaring sound.

<sup>7</sup> Kulīna (see Lalitā-sahasra-nāma, p. 71). Kula, according to the Tantra, means Shakti, Akula=Shiva, and the union of Kula with Akula is called Kaula, which is the essence common to both Shiva and Shakti. Hence Devī is called Kaulinī.

<sup>8</sup> Kaulikārādhya; and so also in the Lalitā-sahasra-nāma, verse 71, the Devī is addressed as Dakṣiṇādakṣiṇārādhya.

<sup>9</sup> Kaulika-priya-kārinī.

<sup>10</sup> Kulāchārā (see Introduction, ante).

<sup>11</sup> Kautukinī.

<sup>12</sup> Kula-mārga-pradarshinī.

<sup>13</sup> Kāshishvarī. Kāshī is Benares, the sacred city of Shiva.

<sup>14</sup> Kāshī-hartrī—and thus the Lalitā, verse 79, speaks of the Devī as "the moonlight which soothes those burned by the triple fire of misery."

<sup>15</sup> Kāshisha-vara-dāyinī (Lord=Shiva).

<sup>16</sup> Kāshishvara-kṛitāmodā.

<sup>17</sup> Kāshishvara-manoramā.

<sup>18</sup> Kala-manjira-charanā.

<sup>19</sup> Kkanat-kāncī-vibhūṣanā.

Who abidest in the mountain of gold,<sup>1</sup>  
 Who art like a Moon-beam on the mountain of gold,<sup>2</sup>  
 (30)  
 Who art gladdened by the recitation of the Mantra  
 Kṛīṅ,<sup>3</sup>  
 Who art the Kāma Vija,<sup>4</sup>  
 Destructress of all evil inclinations,<sup>5</sup>  
 And of the afflictions of the Kaulikas,<sup>6</sup>  
 Lady of the Kaulas,<sup>7</sup> (31)  
 O Thou Who by the three Vijas, Kṛīṅ, Hrīṅ, Shrīṅ,  
 art the Destructress of the fear of Death.<sup>8</sup> (To  
 Thee I make obeisance.)

These are proclaimed as the Hundred Names of Kālīkā (32), beginning with the letter Ka. They are all identical with the image of Kālī (33). He who in worship recites these names with his mind fixed on Kālīkā, for him Mantra-siddhi<sup>9</sup> is quickly obtained, and with him Kālī is pleased (34). By the mere bidding of his Guru he acquires intelligence, knowledge, and becomes wealthy, famous, munificent, and compassionate (35). Such an one enjoys life happily in this world with his children and grandchildren with wealth and dominion (36). He who, on a new moon night,<sup>10</sup> when it falls on Tuesday, worships the great Ādyā Kālī, Mistress of the three worlds,

<sup>1</sup> Kānchanāḍri-kṛitāgārā, the mountain Kānchana—i.e., Sumeru.

<sup>2</sup> Kānchanā-chala-kaumudī.

<sup>3</sup> Kāma-vija-japānandā. Kṛīṅ is the Kāma Vija. When Ka and La are eliminated, the remaining Ing is called Kāma-kalā, which is in the tūrīya state. In the Lalitā-sahasra-nāma, verse 125, Devī is called "Creatrix of the Mantra Kṛīṅ" (Kṛīṅ-kārī). Kṛīṅ-kāra is Shiva-Kāma, and She is his Spouse.

<sup>4</sup> Kāma-vija-svarūpini—that is, She is Kṛīṅ itself.

<sup>5</sup> Kumati-ghnī. Devī is also (Lalitā, verse 78) Sadāchāra-pravartakā, because She incites to right action.

<sup>6</sup> Kulīnārti-nāshinī.

<sup>7</sup> Kula-kāminī.

<sup>8</sup> Kṛīṅ, Hrīṅ, Shrīṅ, Mantra-varṇena Kālā-kantaka-ghātini—literally, "Thorn" of Death.

<sup>9</sup> Mantra-success (see Introduction).

<sup>10</sup> Nishā—that is, Mahā-nishā=Midnight.

with the five Ma-kāras,<sup>1</sup> and repeats Her hundred names, becomes suffused with the presence of the Devī, and for him there remains nothing in the three worlds which is beyond his powers<sup>2</sup> (37-38).

He becomes in learning like Brihaspati<sup>3</sup> himself, in wealth like Kuvera.<sup>4</sup> His profundity is that of the ocean, and his strength that of the wind (39). He shines with the blinding brilliance of the Sun, yet pleases with the soft glamour of the Moon. In beauty he becomes like the God of Love,<sup>5</sup> and reaches the hearts of women<sup>6</sup> (40). He comes forth as conqueror everywhere by the grace of this hymn of praise.<sup>7</sup> Singing this hymn, he attains all his desires (41). All these desires he shall attain by the grace of the gracious Ādyā, whether in battle, in seeking the favour of Kings, in wagers, or in disputes, and when his life be in danger (42), at the hands of robbers, amidst burning villages, lions, or tigers (43), in forests and lonely deserts, when imprisoned, threatened by Kings or adverse planets, in burning fever, in long sickness, when attacked by fearful disease (44), in the sickness of children caused by the influence of adverse planets,<sup>8</sup> or when tormented by evil dreams, when fallen in boundless waters, and when he be in some storm-tossed ship (45). O Devī! he who with firm devotion meditates upon the Paramā Māyā<sup>9</sup>—image of the most excellent Kālī—is without a doubt relieved of all dangers. For him there is never any fear, whether arising from sin<sup>10</sup> or disease (46-47). For him there is ever victory, and defeat never. At the mere sight of him all dangers flee (48). He expounds all Scriptures, enjoys all good fortune, and

<sup>1</sup> The five M's (Pancha-ma-kāra) of worship—Wine, Meat, Fish, Parched Food, and Woman, or Pancha-tattva.

<sup>2</sup> Asādhya=Impracticable, Inaccessible.

<sup>3</sup> The Guru of the Celestials.

<sup>4</sup> Deva of Wealth.

<sup>5</sup> Kāma.

<sup>6</sup> See verses 2 and 22 of the Karpūrādi-stotra.

<sup>7</sup> Stava.

<sup>8</sup> Bāla-graha, or Planets malignant to children.

<sup>9</sup> The Devī in Whom is the Supreme Power of Illusion.

<sup>10</sup> Pāpa.

becomes the leader in all matters of caste and duty, and the lord among his kinsmen (49). In his mouth Vānī<sup>1</sup> ever abides, and in his home Kamalā.<sup>2</sup> Men bow with respect at the mere mention of his name (50). The eight Siddhis,<sup>3</sup> such as Animā and others, he looks upon as but mere bits of grass.<sup>4</sup>

I have now recited the hymn of a hundred names, which is called "The Very Form of the Ādyā Kālī"<sup>5</sup> (51).

Purashcharana<sup>6</sup> of this hymn, which is its repetition one hundred and eight times, yields all desired fruit (52). This hymn of praise of a hundred names, which is the Primeval Kālī Herself, if read, or caused to be read, if heard, or caused to be heard, frees from all sins and leads to union with Brahman (53-54).

Śhrī Sadāshiva said :<sup>7</sup>

I have spoken of the great hymn of the Prakṛiti<sup>8</sup> of the Supreme Brahman,<sup>9</sup> hear now the protective Mantra<sup>10</sup> of the sacred Ādyā Kālīkā (55). The name of the Mantra is "Conqueror of the three Worlds,"<sup>11</sup> its *Rishi*<sup>12</sup> is Shiva, the verse is Anushṭup,<sup>13</sup> and its Devatā the Ādyā Kālī (56).

Its Vīja<sup>14</sup> is the Māyā Vīja,<sup>15</sup> its Shakti<sup>16</sup> is Kāma Vīja,<sup>17</sup> and its Kīlaka<sup>18</sup> is Kṛīṅg. It should be used for the attainment of all desired objects<sup>19</sup> (57).

<sup>1</sup> Vānī, or Sarasvatī, is the Devī of Speech.

<sup>2</sup> Kamalā, or Lakṣmī, is the Devī of Prosperity. Cf. Karpūrādi Stotra, verse 6—"in their moonlike face the Devī of Speech ever wanders, and in their lotus-like eyes Kamalā ever plays."

<sup>3</sup> I.e., the eight Powers—Anima, Mahimā, Laghima, Garima, Prāpti, Prākāmya, Ishitva, Vashitva—described in the Introduction.

<sup>4</sup> I.e., as a mere trifle, they being to him so easy of accomplishment.

<sup>5</sup> Ādyā-Kālī-svarūpa—name of the Hymn. <sup>6</sup> See Introduction.

<sup>7</sup> He is now about to speak of the Kavacha Mantra.

<sup>8</sup> See Introduction.

<sup>9</sup> Or Prakṛiti, who is the Brahman. <sup>10</sup> Kavacha (see p. 32, note 4).

<sup>11</sup> Trailokya-vijaya.

<sup>12</sup> Revealer (see Introduction).

<sup>13</sup> See p. 29, note 9.

<sup>14</sup> Mantra (see Introduction).

<sup>15</sup> Hṛīṅg.

<sup>16</sup> See Introduction.

<sup>17</sup> Shring.

<sup>18</sup> Literally, the bolt—that is, that which shuts out, closes, and finishes the Mantra.

<sup>19</sup> Kāmya-siddhi.

THE PROTECTIVE MANTRA (KNOWN AS  
TRAILOKYA-VIJAYA).

Hring,<sup>1</sup> may the Ādyā protect my head ;  
Shring,<sup>2</sup> may Kālī protect my face ;  
Kring,<sup>3</sup> may the Supreme Shakti protect my heart ;  
May She Who is the Supreme of the Supreme<sup>4</sup> protect  
my throat (58) ;  
May Jagaddhātṛī<sup>5</sup> protect my two eyes ;  
May Shankarī<sup>6</sup> protect my two ears ;  
May Mahāmāyā<sup>7</sup> protect my power of smell ;  
May Sarvva-mangalā<sup>8</sup> protect my taste (59) ;  
May Kaumārī<sup>9</sup> protect my teeth ;  
May Kamalālayā<sup>10</sup> protect my cheeks ;  
May Kṣhamā<sup>11</sup> protect my upper and lower lips ;  
May Chāru-hāsini<sup>12</sup> protect my chin (60) ;  
May Kuleshānī<sup>13</sup> protect my neck ;  
May Kripā-mayī<sup>14</sup> protect the nape of my neck ;  
May Bāhu-dā<sup>15</sup> protect my two arms ;  
May Kaivalya-dāyini<sup>16</sup> protect my two hands ; (61)

<sup>1</sup> The Māyā Vija.

<sup>2</sup> Vija of Lakṣmī.

<sup>3</sup> The Supreme Shakti is the Ādyā Kālī. Kring is the Kālī Vija.

<sup>4</sup> Parātparā.

<sup>5</sup> The Devī, as Producing Mother and Supporter of the Universe.

<sup>6</sup> Feminine of Shankara—epithet of Shiva—He who confers prosperity.

<sup>7</sup> The Devī as the power of Māyā, with the objective world as Her effect.

<sup>8</sup> Epithet of Devī as "The All-Auspicious."

<sup>9</sup> Devī as Shakti of Kumāra, or Kārttikeya, Deva of War, Son of Shiva.

<sup>10</sup> Devī in the form of Lakṣmī, "Whose abode is the lotus."

<sup>11</sup> Benevolence, or Forgiveness—a title of Devī.

<sup>12</sup> Devī, "Sweetly smiling."

<sup>13</sup> The Sovereign Mistress of the Kaulas.

<sup>14</sup> The Merciful One.

<sup>15</sup> Bāhu-dā="Arm-Giver," Who gives strength to the arms.

<sup>16</sup> Giver of emancipation. Kaivalya is the fifth state. Bhoja-rāja, Commentator on the Yoga Sūtra, chap. iv., verse 33, explains Kaivalya to be that state in which modification is extinct, and when it remains alone with its own nature.

May Kapardinī<sup>1</sup> protect my shoulders ;  
 May Trailokya-tārinī<sup>2</sup> protect my back ;  
 May Aparnā<sup>3</sup> protect my two sides ;  
 May Kamathāsanā<sup>4</sup> protect my hips (62) ;  
 May Vishālākṣhī<sup>5</sup> protect my navel ;  
 May Prabhā-vatī<sup>6</sup> protect my organ of generation ;  
 May Kalyānī<sup>7</sup> protect my thighs ;  
 May Pārvatī<sup>8</sup> protect my feet ;  
 May Jaya-durgā<sup>9</sup> protect my vital breaths ;  
 And Sarvva-siddhi-dā<sup>10</sup> protect all parts of my  
 body (63).

As to those parts as have not been mentioned in the Kavacha, and are unprotected, may the Eternal Primeval Kālī protect all such (64).

I have now spoken to Thee of the wonderful heavenly Protective Mantra of the Ādyā Devī Kālīkā, which is known as the "Conqueror of the three Worlds" (65). He who repeats it at his devotions with his mind fixed upon the Ādyā<sup>11</sup> obtains all his desires, and She becomes propitious unto him (66). He quickly attains Mantra-siddhi.<sup>12</sup> The lesser siddhis<sup>13</sup> become, as it were, his slaves (67). He who is childless gets a son, he who desires

<sup>1</sup> Feminine of Kapardin, an epithet of Shiva, "The wearer of knotted or braided hair" (Jatā). *Vide ante*, p. 140, note 8.

<sup>2</sup> Saviour of the three Worlds.

<sup>3</sup> She Who had not even leaves for food during the performance of her religious austerities prior to the birth of Kārttikeya.

<sup>4</sup> She whose abode is in Kamathā, a vessel usually made of hollow gourd or cocoa-nut, and used by ascetics. Kamathā is also a particular seated posture called the Tortoise posture.

<sup>5</sup> Large-eyed, Beautiful-eyed—an epithet of Pārvatī.

<sup>6</sup> The Radiant One.

<sup>7</sup> The Propitious One.

<sup>8</sup> Daughter of Himālaya (*vide* p. 2, note 5).

<sup>9</sup> The Conquering Durgā.

<sup>10</sup> The Giver of all success (Siddhi).

<sup>11</sup> Ādyādhikṛita-mānasa = (His) mind occupied by the Ādyā, or overcome by Ādyā.

<sup>12</sup> Mantra-success (see Introduction).

<sup>13</sup> Kṣhudra-siddhi—*i.e.*, the eight siddhis—Animā, Laghimā, etc. They are lesser as compared with the Great Siddhi—Liberation.

wealth gains riches. The seeker of learning attains it, and whatsoever a man desires he attains the same<sup>1</sup> (68).

The Purashcharana<sup>2</sup> of this Protective Mantra<sup>3</sup> is its repetition a thousand times, and this gives the desired fruit (69). If it be written on birch-bark,<sup>4</sup> with the paste of sandal, fragrant aloe, musk, saffron, or red sandal, and encased in a golden ball, worn either on the right arm, round the neck, in the crown lock,<sup>5</sup> or round the waist, then the Ādyā Kālī becomes devoted to its wearer, and grants him whatsoever he may desire (70-71). Nowhere has he fear. In all places he is a conqueror. He becomes ready of speech,<sup>6</sup> free from ailments, long-lived and strong, endowed with all power of endurance<sup>7</sup> (72), and an adept in all learning. He knows the meaning of all Scriptures,<sup>8</sup> has Kings under his control, and holds both pleasure and emancipation in the hollow of his hand (73).

For men affected with the taint of the Kali Age it is a most excellent Mantra for the attainment of final liberation<sup>9</sup> (74).

Shrī Devī said :

Thou hast, O Lord ! in Thy kindness told me of the Hymn and Protective Mantra ; I now desire to hear of the rules relating to Purashcharana<sup>10</sup> (75).

<sup>1</sup> Kāmī kāmam vā 'pnuyāt.

<sup>2</sup> See Introduction.

<sup>3</sup> Varman = Armour, or Kavacha (see p. 32, note 2).

<sup>4</sup> Birch-bark—Bhūrjja—is brought from the Himālaya, and is used for the writing of Mantras instead of paper, etc., on account of its sanctity.

<sup>5</sup> Shikhā, the long tuft of hair which is left uncut at the tonsure ceremony, and which is retained by the orthodox through life.

<sup>6</sup> Kavi, which also means Poet. Cf. Karpūrādi-Stotra, verse 1.

<sup>7</sup> Dhārana-kṣāma, which, however, Tarkālangkāra interprets to mean " Master of various Shāstras."

<sup>8</sup> Sarvva-shāstrārtha-tattva-vid = One who knows the meaning (artha) and essence (tattva = true significance) of all the Shāstras.

<sup>9</sup> Nishreyashkara.

<sup>10</sup> Purashcharana, or Purashkarana, means literally "the act of placing in front." By repetition of the name or Mantra of the Deity, His or Her presence is invoked before the worshipper. See as to the



Shrī Sadāshiva said :

The rules relating to Purashcharana in the worship of the Ādyā Kālikā are the same as those relating to the Purashcharana in the worship with the Brahma-Mantra<sup>1</sup> (76). For Sādhakas who are unable to do them completely, both Japa, Pūjā and Homa, and Purashcharana<sup>2</sup> may be curtailed (77), since it is better to observe these rites on a small scale than not to observe them at all. Now listen, O Gentle One! the while I describe to Thee the shortened form of worship (78). Let the wise one rinse his mouth with the Mūla-Mantra, and then perform *Rishi-nyāsa*.<sup>3</sup> Let him purify the palms of the hands, and proceed to Kara-nyāsa<sup>4</sup> and Anga-nyāsa<sup>5</sup> (79). Passing the hands all over the body,<sup>6</sup> let him practise *Prāṇāyāma*,<sup>7</sup> and then meditate,<sup>8</sup> worship,<sup>9</sup> and inwardly recite.<sup>10</sup> This is the ceremonial for the shortened form of worship (80).

In this form of worship, in lieu of Homa<sup>11</sup> and other rites, the Mantras may be recited four times the number prescribed in the case of each of them respectively (81). There is also another mode of performance. A person who, when the fourteenth day of the dark half of the month<sup>12</sup> falls on a Tuesday or Saturday, worships Jaganmayī<sup>13</sup> with the five elements of worship,<sup>14</sup> and recites with fully

rite the Introduction. As a term of social usage, *Purashkāra* means the singling out of a person from a number, and placing him in a position of honour. The word in the text is *Purashcharyā-vidhi* = Method of *Purashcharyā* (=Purashcharana).

<sup>1</sup> See Chapter III., verse 114, *ante*.

<sup>2</sup> For the meaning of these terms, see Introduction.

<sup>3</sup> See Introduction.

<sup>4</sup> *Ibid.*

<sup>5</sup> *Ibid.*

<sup>6</sup> This is called *Vyāpaka-nyāsa*.

<sup>7</sup> See Introduction.

<sup>8</sup> *Dhyāna*.

<sup>9</sup> *Pūjā*.

<sup>10</sup> Japa. These terms are explained in the Introduction.

<sup>11</sup> See Introduction.

<sup>12</sup> *Kṛishnā Chaturdashī*, the fortnight in which the Moon wanes.

<sup>13</sup> A name of Devī as pervading the Universe, which is Her form.

<sup>14</sup> *Pancha-tattva*—*i.e.*, wine, meat, fish, parched grain, and Shakti.

attentive mind the Mantra ten thousand times at midnight and feasts believers in the Brahman has performed Purashcharana (82-83). From one Tuesday to another Tuesday the Mantra should every day be inwardly recited a thousand times. The Mantra thus recited eight thousand times is equal to the performance of Purashcharana (84-85).

In all Ages, O Devi ! but particularly in the Kali Age, the Mantras of the Sacred Primeval Kālikā are of great efficacy, and yield complete success (85-86). O Pārvati! in the Kali Age, Kālī in her various forms is ever watchful,<sup>1</sup> but when the Kali Age is in full sway, then the form of Kālī Herself is for the benefit of the world (87). In initiation into this Kālikā Mantra there is no necessity to determine whether it be siddha or su-siddha, or the like, or favourable or inimical.<sup>2</sup> If japa is made of it, which is both niyama<sup>3</sup> and a-niyama,<sup>4</sup> the Ādyā Devī is

<sup>1</sup> In this Kali Age (says Shiva-chandra Bhaṭṭāchārya Vidyārṇava) only Kālī, *Krishna* Gopāla, and Kālikā are Jāgrata Devatās (awakened, watchful, efficacious Devatās) (Tantra-tattva, p. 109).

<sup>2</sup> See p. 25, note 8. Cf. Chapter III., verse 15. The manner in which the successful, friendly, or inimical character of the Mantra is determined is described by the Tantra-sāra in dealing with the A-ka-tha-ha and A-ka-ḍa-ma Chakras at p. 34. Calculations are made with reference to the "house" of the Chakra within which the first letter of the worshipper's name and the first letter of the Mantra respectively fall. The Mantra which falls within a certain "house" is called Siddha, that on the next house Sādhya, that in the next Susādhya, and that in the fourth Ari. Siddha and Susādhya Mantras are favourable, and of easy accomplishment. Sādhya is difficult of accomplishment. Ari is inimical, and leads to disaster. These and the like calculations are not necessary either in the Brahman (Chapter III.) or the Ādyā Mantras of the present chapter. These Mantras are always favourable.

<sup>3</sup> According to prescribed rules—that is, japa should first be done according to the Pashu method (Pashvāchāra) by living on haviṣyāṇna (see Introduction), continence, restraint of the senses, and so forth.

<sup>4</sup> That is, not according to the ordinary prescribed rules, but according to Virāchāra, by drinking wine, eating meat and fish, and union with Shakti. The Karpūrādi-Stotra says: "O Mother ! he who during the day remains self-controlled, lives on haviṣyāṇna, and, meditating

pleased (88). The mortal, by the grace of the glorious Ādyā, attains a knowledge of the divine essence,<sup>1</sup> and possessed of such knowledge, is, without a doubt, liberated even while living<sup>2</sup> (89). Beloved, there is no need here for over-exertion or endurance or penances. The religious exercises of the worshippers of the Ādyā Kālī are pleasant to accomplish (90). By the mere purification of the heart<sup>3</sup> the worshipper attains all that he desires (91). So long, however, as the heart is not purified, so long must the worshipper practise the rites with devotion to Kula.<sup>4</sup> (92)

The carrying out of the practices ordained produce purification of the heart. The Mantra should, however, first be received from the mouth of the Guru in the case of the Brahma-Mantra (93). O Great Queen! Pura-kriyā<sup>5</sup> should be done after the performance of the necessary worship and of other prescribed rites.<sup>6</sup> In the purified heart knowledge of Brahman grows.<sup>7</sup> And when knowledge of Brahman is attained, there is neither that which should, nor that which should not, be done<sup>8</sup> (94).

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on Thy two feet, does japa of Thy Mantra one lakh times, and then after (abandoning his Pashu-bhāva) at night takes off his clothes, whilst with Shakti does japa another lakh times, shall become earth like the Destroyer of Smara (Kāma)—i.e., Shiva, who destroys Kāma, Deva of Desire." It is elsewhere said: "In the day remaining chaste, japa should be done one lakh of times, and at night in bed, with mouth full of *pān*, another lakh of japas should be done (see Chapter III., verse 14—Purashcharana-rasollāsa, Durgārchchamukūra, Āgama-tattva-vilāsa, Kalikārchchana-dīpikā). By "mouth full of *pān*" is implied that japa is done after a meal, and while enjoying oneself in a restful position.

<sup>1</sup> Brahma-jñāna.

<sup>2</sup> Jivan-mukta (see Introduction).

<sup>3</sup> Chitta (considered as the seat of mind). By Chitta-shuddhi here meant the removal from the mind and heart of all that is impure and likely to interfere with devotion.

<sup>4</sup> I.e., Brahma-Sanātanam.

<sup>5</sup> I.e., Purashcharana.

<sup>6</sup> Pratah-kṛityādi-niyamān—rules relating to morning and other daily rites.

<sup>7</sup> Chitte shuddhe Maheshāni! Brahma-jñānang prajāyate.

<sup>8</sup> Brahma-jñāne samutpanne kṛityākṛityang na vidyate.

Shrī Pārvatī said :

O Great Deva ! what is Kula, and what is Kulāchāra ?  
O Great Lord ! what is the sign<sup>1</sup> of each of the five elements of worship ?<sup>2</sup> I desire to hear the truth relating to these (95).

Shrī Sadāshiva said :

Thou hast asked well, O Lady of the Kulas.<sup>3</sup> Thou art indeed the Benefactress of the worshippers. Listen ! For Thy pleasure I shall accurately describe to Thee these things (96). The Kula are Jīva, Prakṛiti, space, time, ether, earth, water, fire, and air<sup>4</sup> (97). O Primeval One ! the realization that all this is one with Brahman is Kulāchāra, and produces Dharmma, Artha, Kāma, and Moksha<sup>5</sup> (98). Those whose sins are washed away by merits acquired in various previous births by penances, alms, and faithful observance of worship, it is they whose minds are inclined in Kaulika<sup>6</sup> worship (99). When the intelligence<sup>7</sup> realizes the essence of Kaulika worship, it becomes at once purified, and the mind inclines to the lotus-feet of the Primeval Kālī (100). The excellent worshipper versed in Kaula doctrine who has received this most excellent Vidyā<sup>8</sup> by the service of a good spiritual teacher,<sup>9</sup> if he remains firmly attached to

<sup>1</sup> Lakshana.

<sup>2</sup> Pancha-tattva (Wine, Meat, Fish, Parched Food, and Woman).

<sup>3</sup> Kuleshāni.

<sup>4</sup> I.e., Jīva, Prakṛiti-tattva, Dik (literally, points of the compass), Kāla, Ākāsha, Kṣhiti, Ap, Tejaḥ, and Vāyu. Jīva is the embodied soul. As to Prakṛiti, see Introduction. The produced principles are, as the Vāmakeshvara Tantra says, the displayed form of the Avyakta Prakṛiti. The Tantra says that Kula is Brahman (see Ed. Bhakta, p. 299). Kula is Kundalini Shakti, Shiva is Akula (*ibid.*, p. 102).

<sup>5</sup> Piety, Wealth, Fulfilment of desire, and Emancipation (see Introduction).

Brahma-buddhyā nirvikalpam eteshvācharanan cha yat,

Kulāchāraḥ sa ev' Ādye dharmma-kāmārtha-moksha-daḥ.

<sup>6</sup> Appertaining to the Kaulas ; Tāntrika worshipper according to Kulāchāra (see Introduction).

<sup>7</sup> Buddhi.

<sup>8</sup> A Mantra whose Devatā is a Devī.

<sup>9</sup> Guru-sevā. It was by service that disciples in olden time secured the favour of their Guru. And even now, when the Guru visits and

Kaulika<sup>1</sup> worship and to the worship with the five elements<sup>2</sup> of the Primeval Kālikā, the Patron Devi<sup>3</sup> of Kula, will enjoy a multitude of blessings in this life, and attain final liberation at its close. (102)

The characteristic of the first element<sup>4</sup> is that it is the great medicine for humanity, helping it to forget deep sorrows, and is the cause of joy (103). But, O Dearest One! the element which is not purified stupefies and bewilders, breeds disputes and diseases, and should be rejected by the Kaulas (104). Beasts bred in villages,<sup>5</sup> in the air,<sup>6</sup> or forest,<sup>7</sup> which are nourishing, and increase intelligence, energy, and strength, are the second element<sup>8</sup> (105). O Beautiful One! of the animals bred in water, that which is pleasing and of good taste, and increases the generative power of man, is the third element<sup>9</sup> (106). The characteristics of the fourth element<sup>10</sup> are that it is easily obtainable, grown in the earth, and is the root of the life of the three worlds (107). And, O Devi, the signs of the fifth element<sup>11</sup> are that it is the cause of intense pleasure to all living things, is the origin of all creatures, and the root of the world which is without either beginning or end<sup>12</sup> (108). Know, Dearest One! that the first element is fire, the second is air, the third is water, the fourth is the earth (109), and, O Beauteous Face! as to the fifth element, know it to be ether, the support of the Universe (110). O Sovereign Mistress of

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stays with the disciple, all that is done for the Guru is considered to be the service (sevā) of him, and certain daily practices are dispensed with during the time the Guru is with his disciple.

<sup>1</sup> See p. 155, note 6, *ante*.

<sup>2</sup> Pancha-tattva (Wine, Meat, Fish, Parched Food, and Woman).

<sup>3</sup> Ishta-devatā. <sup>4</sup> Wine. <sup>5</sup> Such as Goat and Sheep.

<sup>6</sup> Birds. <sup>7</sup> Deer and the like. <sup>8</sup> Meat.

<sup>9</sup> Fish. <sup>10</sup> Mudrā—Parched Food.

<sup>11</sup> Latā-Sādhana—The worship with woman.

<sup>12</sup> Mahānanda-karan Devi! prānināṅ srishti-kāranang,

Anādyanta-jaganmūlang shesha-tattvasya lakshanam.

Sexual union is the root of all being. As the Universe is without beginning or end, so is this energy, which is the root of it.

Kula, he who knows Kula,<sup>1</sup> the five Kula-tattvas,<sup>2</sup> and Kula worship, is liberated whilst yet living<sup>3</sup> (III).

End of the Seventh Joyful Message, entitled "Hymn of Praise (Stotra), Amulet (Kavacha), and the description of the Kula-tattva."

<sup>1</sup> *I.e.*, the ten matters mentioned in verse 97.

<sup>2</sup> Wine, Meat, Fish, Parched Food, and Woman.

<sup>3</sup> Jivan-mukta (see Introduction). He is then possessed of divine knowledge, and freed from the necessity of all rites.

## CHAPTER VIII

**A**FTER hearing of the various forms of Dharmma, Bhavānī,<sup>1</sup> Mother of the worlds, Destructress of all worldly bonds, spoke again to Shankara (1).

Shrī Devī said :

I have heard of the different Dharmma, which bring happiness in this world and the next, and bestow piety,<sup>2</sup> wealth, fulfilment of desire, ward off danger, and are the cause of union with the Supreme<sup>3</sup> (2). I wish now to hear of the castes<sup>4</sup> and of the stages of life.<sup>5</sup> Speak in Thy kindness, O Omnipresent One ! of these, and of the mode of life which should be observed therein (3).

Shrī Sadāshiva said :

O Thou of auspicious Vows ! in the Satya and other Ages there were four castes ; in each of these were four stages of life, and the rules of conduct varied according to the caste and stages of life.<sup>5</sup> In the Kali Age, however, there are five castes—namely, Brāhmaṇa, Kṣatriya, Vaiśya, Shūdra, and Sāmānya.<sup>6</sup> Each of these five castes, O Great Queen !<sup>7</sup> have two stages of life.<sup>8</sup> Listen, then, Ādye ! whilst I narrate to Thee their mode of life,

<sup>1</sup> Feminine of Bhava—a title of Shiva.

<sup>2</sup> Dharmma (see Introduction).

<sup>3</sup> Nirvāṇa.

Varṇa (see Introduction).

<sup>5</sup> Āshrama (see Introduction).

<sup>6</sup> The ordinary division is into the first four castes. The Tantra adds a fifth—Sāmānya—which means common, or low-born. The new caste is not based on any essential difference, but is a hybrid from the others.

<sup>7</sup> Maheshvari.

<sup>8</sup> I.e., Gārhaṣṭhya and Sannyāsa. The first Brahmacharyya and the third Vānaprastha are abrogated, owing to the strictness of their rules and the conditions they involve. The latter does not exist, and the morally and physically weak and fallen beings of the Kali Age are incapable of observing the former.

rites, and duties<sup>1</sup> (4-6). I have already spoken to Thee of the incapacity of men born in the Kali Age. Unused as they are to penance,<sup>2</sup> and devoid of learning in the Vedas, short-lived, and incapable of strenuous effort,<sup>3</sup> how can they endure bodily labour? (7).

O Beloved! there is in the Kali Age no Brahmācharya<sup>4</sup> nor Vānaprastha.<sup>4</sup> There are two stages only, *Grihastha* and *Bhikshuka*<sup>5</sup> (8). O Auspicious One! in the Kali Age the householder<sup>6</sup> should in all his acts be guided by the rules of the Āgamas.<sup>7</sup> He will never attain success<sup>8</sup> by other ways<sup>9</sup> (9). And, O Devi! at the stage of the mendicant<sup>10</sup> the carrying of the staff is not permitted, since, O Thou of Divine Knowledge!<sup>11</sup> both that and other practices are Vedic<sup>12</sup> (10). In the Kali Age, O Gentle One! the adoption of the life of an *Avadhūta*,<sup>13</sup> according to the Shaiva rites,<sup>14</sup> is in the Kali Age equivalent to the

<sup>1</sup> Dharmma (see Introduction).

<sup>2</sup> Tapas.

<sup>3</sup> I.e., such performances as involve great physical labour beyond the capacity of the weaklings of the Kali Age.

<sup>4</sup> See Introduction.

<sup>5</sup> Householder and mendicant.

<sup>6</sup> *Griha-stha*.

<sup>7</sup> I.e., the Tantras.

<sup>8</sup> Siddhi.

<sup>9</sup> I.e., by following Vedic or Smārta rites.

<sup>10</sup> *Bhikshuka*.

<sup>11</sup> *Tattva-jñā*.

<sup>12</sup> *Shrauta-sangskṛiti*. *Shrauta* is the adjective derived from *Shruti* (the Vedas), and *Sangskṛiti*, or *Sangskāra*, are the purificatory ceremonies of the twice-born castes. The Tantra thus further emphasizes the degeneracy of the Kali Age, since even in those two stages (*āshramas*) which are prescribed during its continuance there is a dispensation from rites which the men of that Age are incapable of observing.

<sup>13</sup> Literally, shaken off, cast aside, washed off, one who has separated from the world. An *Avadhūta* has been thus defined:

Yo vilanghyāshramān varṇān ātmanyeva sthitaḥ pumān,  
Ati-varṇāshramī yogī Avadhūtaḥ sa uchyate.

A man who is above both caste and stage of life (*āshrama*), and ever contemplating the Supreme Soul only, he is called *Avadhūta*. The *Brāhmaṇa* must study, teach, give and take alms, worship and perform worship for others. The *Avadhūta*, if a *Brāhmaṇa*, however, does not follow these injunctions, or, if he is a *Kṣatriya* or *Vaiśya*, the duties laid down for other castes (see Introduction).

<sup>14</sup> *Shaiva-Sangskāra*—i.e., purificatory ceremonies according to the Shaiva rites. I.e., in the Kali Age the broad principles are to be found in the rules of the Shaivas, though there must be differences of ritual in the different sects and castes.



entry into the life of a Sannyāsin<sup>1</sup> (11). When the Kali Age is in full sway, the Vipras<sup>2</sup> and the other castes have equal right to enter into both these stages of life (12). The purificatory rites of all are to be according to the rules ordained by Shiva, though the particular practices of the Vipras<sup>2</sup> and other castes vary (13).

A man becomes a householder the moment he is born. It is by Sangskāra<sup>3</sup> that he enters upon any of the other stages of life.<sup>4</sup> For this reason, O Great Queen!<sup>5</sup> one should first be a householder, following the rules of that mode of life (14). When, however, one is freed of worldly desires by the knowledge of the Real,<sup>6</sup> it is then that one should abandon all and seek refuge in the life of an ascetic<sup>7</sup> (15). In childhood one should acquire knowledge; in youth, wealth and wife. The wise man in middle age will devote himself to acts of religion, and in his old age he should retire from the world (16).

No one should retire from the world who has an old father or mother, a devoted and chaste wife, or young and helpless children<sup>8</sup> (17). He who becomes an ascetic, leaving mothers,<sup>9</sup> fathers,<sup>10</sup> infant children, wives, agnates and cognates,<sup>11</sup> is guilty of a great sin (18). He who becomes a mendicant without first satisfying the need of his own parents and relatives is guilty of the sins of killing his father and mother, a woman, and a Brāhmana<sup>12</sup> (19). The Brāhmanas and men of other castes should perform their respective purificatory rites accord-

<sup>1</sup> One who adopts sannyāsa—renunciation; an ascetic.

<sup>2</sup> Brāhmanas.

<sup>3</sup> See Introduction.

<sup>4</sup> *I.e.*, marrying and living the ordinary life of society is the usual destiny of man. It is his exertions and merit which determine the possibility of his entrance into other āshramas.

<sup>5</sup> Maheshvari.

<sup>6</sup> Tattva-jñāna.

<sup>7</sup> Sannyāsin.

<sup>8</sup> Before renouncing the world the Avadhūta must take care to see that no one suffers by such renunciation.

<sup>9</sup> *I.e.*, the Mother and all who occupy the same place as the Mother—*e.g.*, Aunt.

<sup>10</sup> See last note—*e.g.*, Uncle.

<sup>11</sup> *I.e.*, the helpless and dependent on him.

<sup>12</sup> These are called Mahā-pātakas, "great sins."

ing to the ordinances laid down by Shiva. This is the rule<sup>1</sup> in the Kali Age (20).

Shrī Devī said :

O Omnipresent One ! tell Me what is the rule of life<sup>1</sup> for the householder and mendicant, and what are the purificatory rites<sup>2</sup> for the Vipras<sup>3</sup> and other castes (21).

Shrī Sadāshiva said :

The state of an householder is for all the descendants of Manu<sup>4</sup> the first duty. I shall, therefore, first speak of it, and do Thou listen to Me, O Lady of the Kaulas<sup>5</sup> (22). A householder should be devoted to the contemplation of Brahman and possessed of the knowledge of Brahman, and should consign whatever he does to Brahman (23). He should not tell an untruth, or practise deceit, and should ever be engaged in the worship of the Devatās and guests<sup>6</sup> (24). Regarding his father and mother as two visible incarnate deities, he should ever and by every means in his power serve them<sup>7</sup> (25). O Shivā ! O Pārvati ! if the mother and father are pleased, Thou too art pleased. and the Supreme Being<sup>8</sup> is propitious to him (26). O Primeval One ! Thou art the Mother of the Worlds, and the Supreme Brahman is the Father ; what better religious act can there be than that which pleases You both ? (27). According to their requirements, one should offer seats, beds, clothes, drink, and food to mother and

<sup>1</sup> Dharma. <sup>2</sup> Sangskāra (see Introduction). <sup>3</sup> Brāhmanas.

<sup>4</sup> The representative man and father of the human race. There are fourteen mentioned in the Manu Smṛiti. <sup>5</sup> Kaulinī.

<sup>6</sup> Atithi. Tithi is a lunar day, and the A-tithi is the stranger guest seeking shelter and a meal, who stays not longer than one tithi.

<sup>7</sup> It is said :

Pitā svargaḥ pitā dharmmaḥ, pitā hi paraman tapaḥ,  
Pitari pritim āpanne priyante sarvva-devatāḥ.

*I.e.*, Father is heaven, father is Dharma, father is the highest tapas. When father is pleased, all Devas are pleased. But the mother is even more honoured. Garbha-dhāraṇa-poshābhyām Pitur Mātā gariyasi—*i.e.*, Mother is superior to father on account of her bearing and also nourishing the child. Also Jananī janma-bhūmish cha svargād api gariyasi. Mother and the land of one's birth are superior to heaven itself.

<sup>8</sup> Para-brahman.

father. They should always be spoken to in a gentle voice, and their children's demeanour should ever be agreeable to them. The good son who ever obeys the behests of his mother and father hallows the family (28-29). If one desires one's own welfare, all arrogance, mockery, threats, and angry words should be avoided in the parents' presence (30). The son who is obedient to his parents should, out of reverence to them, bow to them and stand up when he sees them, and should not take his seat without their permission (31). He who, intoxicated with the pride of learning or wealth, slights his parents, is beyond the pale of all Dhamma, and goes to a terrible Hell (32). Even if the vital breath were to reach his throat,<sup>1</sup> the householder should not eat without first feeding his mother, father, son, wife, guest, and brother<sup>2</sup> (33). The man who, to the deprivation of his elders and equals, fills his own belly is despised in this world, and goes to Hell in the next (34). The householder should cherish his wife, educate his children, and support his kinsmen and friends. This is the supreme eternal duty<sup>3</sup> (35). The body is nourished by the mother. It originates from the father. The kinsmen, out of love, teach. The man, therefore, who forsakes them is indeed vile (36). For their sake should an hundred pains be undergone. With all one's ability they should be pleased. This is the eternal duty<sup>3</sup> (37). That man who in this world turns his mind to Brahman and adheres faithfully to the truth is above all a man of good deeds, and knows the Supreme, and is blest in all the worlds (38). The householder should never punish his wife, but should cherish her like a mother. If she is virtuous and devoted to her husband, he should never forsake her even in times of greatest misfortune (39). The wise man, whilst his own wife is living, should never with wicked intent touch another

<sup>1</sup> *I.e.*, even if he is about to die.

<sup>2</sup> Uterine—Sodara, "Born from the same womb."

<sup>3</sup> Sanātana Dhamma.

woman, otherwise he will go to hell (40). The wise man should not, when in a private place, live and sleep or lie down close to other men's wives. He should avoid all improper speech and braggart boldness in their presence (41). By riches, clothes, love, respect, and pleasing words should one's wife be satisfied. The husband should never do anything displeasing to her (42). The wise man should not send his wife to any festival, concourse of people, pilgrimage, or to another's house, except she be attended by his son or an inmate of his own house<sup>1</sup> (43).

O Maheshvari! that man whose wife is both faithful and happy is surely looked upon as if he had performed all Dhamma, and is truly Thy favourite also (44). A father should fondle and nurture his sons until their fourth year, and then until their sixteenth they should be taught learning and their duties<sup>2</sup> (45). Up to their twentieth year they should be kept engaged in household duties, and thenceforward, considering them as equals, he should ever show affection towards them (46). In the same manner a daughter should be cherished and educated with great care, and then given away with money and jewels to a wise husband<sup>3</sup> (47).

The householder should thus also cherish and protect his brothers and sisters and their children, his kinsmen, friends, and servants (48). He should also maintain his fellow-worshippers,<sup>4</sup> fellow-villagers, and guests, whether ascetics<sup>5</sup> or others (49). If the wealthy householder does not so act, then let him be known as a beast, a sinner, and one despised in the worlds (50). The householder should

<sup>1</sup> Amātya—Friend, or counsellor.

<sup>2</sup> Charity, self-abnegation, self-control, truthfulness, beneficence, etc.

<sup>3</sup> Vara (Bridegroom), from "Vri" = "to adore," because the bride's father pays homage to him. Vara also means the "Chosen One." The Shāstras say that the girl should be kept unmarried unless a qualified husband be secured.

<sup>4</sup> Sva-dhamma-nirata, which, however, may also mean "faithful to one's own religious observances."

<sup>5</sup> Udāsina—the indifferent, one free from all attachment.

not be inordinately addicted to sleep, idling, care for the body, dressing his hair, eating or drinking, or attention to his clothes (51). He should be moderate as to food, sleep, speech, and sexual intercourse, and be sincere, humble, pure,<sup>1</sup> free from sloth,<sup>2</sup> and persevering<sup>3</sup> (52). Chivalrous to his foes, modest before his friends, relatives, and elders, he should neither respect those who deserve censure nor slight those who are worthy of respect (53). Men should only be admitted to his trust and confidence after association with them and observation of their nature, inclination, conduct, and friendly character (54). Even an insignificant enemy should be feared, and one's own power<sup>4</sup> should be disclosed only at the proper time. But on no account should one deviate from the path of duty<sup>5</sup> (55). A religious man<sup>6</sup> should not speak of his own fame and prowess, of what has been told him in secret, nor of the good that he has done for others (56). A man of good name should not engage in any quarrel with an unworthy motive,<sup>7</sup> nor when defeat is certain, nor with those who are superior or inferior to himself (57). He should diligently earn knowledge, wealth, fame, and religious merit,<sup>8</sup> and avoid all vicious habits,<sup>9</sup> the

<sup>1</sup> Shuchi = Vāhyābhyantara-shaucha-sampanna (Bhārati)—*i.e.*, should be outwardly and inwardly clean.

<sup>2</sup> Dakṣha = Nirālasya (Bhārati).

<sup>3</sup> Yukta = Udyogavān (Bhārati).

<sup>4</sup> Ātma-bhāva—*i.e.*, one's own intentions, power, resources, etc. Bhārati says that the term equals *sva-prabhāva*. According to the *Amara-kosha*, *pra-bhāva* is the power arising from wealth or ability to inflict punishment.

<sup>5</sup> Dharmma.

<sup>6</sup> Dharmma-jña.

<sup>7</sup> In Bhakta's edition it is said: "An unworthy quarrel should be avoided, even if victory is certain." There is, however, an "And" (Cha). Tarkālangkāra renders the verse thus: "The man possessed of a proud name should not, even when victory is certain, engage in a dispute with his superior or inferior with an unworthy motive."

<sup>8</sup> Dharmma.

<sup>9</sup> Vyasana. Defined in the *Amara-kosha*, *Vyasana* *vipadi bhrangshe doshe kāmaja-kopaje*—*i.e.*, calamity or disaster, fall or defeat, and vicious habits engendered by lust or anger, of which there are ten and eight kinds respectively. The last-mentioned meaning is

company of the wicked, falsehood, and treachery<sup>1</sup> (58). Ventures should be undertaken according to the circumstances and one's condition in life, and actions should be done according to their season. Therefore, in everything that a man does he should first consider whether the circumstances and time are suitable<sup>2</sup> (59). The householder should employ himself in the acquisition of what is necessary and in the protection of the same. He should be judicious, pious, good to his friends. He should be moderate in speech and laughter, in particular in the presence of those entitled to his reverence<sup>3</sup> (60). He should hold his senses under control, be of cheerful disposition, think of what is good,<sup>4</sup> be of firm resolve, attentive, far-sighted, and discriminating in the use of his senses<sup>5</sup> (61).

The wise householder's speech should be truthful, mild, agreeable, and salutary, yet pleasing, avoiding both self-praise and the disparagement of others<sup>6</sup> (62). The man who has dedicated tanks, planted trees, built rest-houses on the roadside, or bridges, has conquered the three

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applicable here. There are various kinds, such as excessive addiction to women, intoxicating drinks, gambling, hunting, etc. (see Kāmandakiya-Nītisāra, Chapter XI., verse 12). The term is a comprehensive one, and is sometimes used generally for all defects—sleeping in the day, over-addiction to dancing and singing, etc.

<sup>1</sup> Or unjust persecution of others.

<sup>2</sup> It is a common saying that an action should only be undertaken after considering *desha* (place), *kāla* (season), and *pātra* (the party concerned in it).

<sup>3</sup> The rules of etiquette amongst the ancient Hindus were rigorous, as amongst other races during the past age of manners. Yawning, loose speech, or postures were forbidden.

<sup>4</sup> Which Bhārati explains as meaning "keep his thoughts fixed on the Shāstras," etc.

<sup>5</sup> The senses are the doors through which the mind perceives the outer world. It should be cautious as to the objects with which it brings itself in contact, and not expose itself to temptation.

<sup>6</sup> So it is said: *Satyam bruyāt priyam bruyāt na bruyāt satyam apriyam* (Say what is true and pleasant, but not what is unpleasantly true); also, *Hitam manohāri cha durlabham vachāḥ* (Kīrātārjuniya of Bhāravi)—i.e., Rare is the word both salutary and pleasing.

worlds<sup>1</sup> (63). That man who is the happiness of his mother and father, to whom his friends are devoted, and whose fame is sung by men, he is the conqueror of the three worlds (64). He whose aim is truth, whose charity is ever for the poor, who has mastered lust and anger,<sup>2</sup> by him are the three worlds conquered (65). He who covets not others' wives or goods, who is free of deceit and envy, by him the three worlds are conquered (66). He who is not afraid in battle nor to go to war when there is need, and who dies in battle undertaken for a sacred cause, by him the three worlds are conquered (67). He whose soul is free from doubts, who is devoted to and a faithful follower of the ordinances of Shiva, and remains under My control, by him the three worlds are conquered (68). The wise man who in his conduct with his fellow-men looks with an equal eye upon friend and foe, by him are the three worlds conquered (69). O Devi ! purity is of two kinds, external and internal. The dedication of oneself to Brahman is known as internal purity (70), and the cleansing of the impurities of the body by water or ashes, or any other matter which cleanses the body, is called external purity (71).

O Dearest One ! the waters of Gangā, or of any other river, tank, pond, well, or pool, or of the celestial Gangā, are equally purifying<sup>3</sup> (72). O Thou of auspicious Vows ! the ashes from a place of sacrifice and cleansed earth are excellent, and the skin of an antelope and grass are as purifying as earth (73). O Auspicious One !<sup>4</sup> what need is there to say more about purity and impurity ? What-

<sup>1</sup> By pleasing others the Paramātmān, who is in all, is pleased. When any of these acts is done, it is accompanied by the *Pratishthā* ceremony. The tree, pond, etc., are dedicated to the Deity, and the consecrated object becomes public property. Public utility is served and religious merit is acquired by the dedication.

<sup>2</sup> The first two of the six sins—Kāma, Krodha, Lobha, Moha, Mada, Mātsaryya.

<sup>3</sup> I.e., Water everywhere is as purifying as that of the sacred Ganges, which cleanses of sin. The celestial Ganges is Mandākinī, or the Milky Way.

<sup>4</sup> Shivā.

ever<sup>1</sup> purifies the mind that the householder may do (74). Let there be external purification upon awakening from sleep, after sexual intercourse, making water, voiding the bowels, and at the close of a meal, and whenever dirt of any kind has been touched (75).

Sandhyā, whether Vaidika or Tāntrika,<sup>2</sup> should be performed thrice daily, and according as the worship<sup>3</sup> changes so does its service<sup>4</sup> (76). The worshippers of the Brahma-Mantra have performed their Sandhyā when they have made japa of the Gāyatrī, realizing within themselves the identity of the Gāyatrī and Brahman<sup>5</sup> (77). In the case of those who are not Brahma-worshippers, Vaidika Sandhyā consists of the worship of and offering of oblations to the Sun<sup>6</sup> and the recitation of the Gāyatrī (78).

O Gentle One ! in all daily prayers<sup>7</sup> recitation should be done one thousand and eight or a hundred and eight or ten times (79). O Devi ! the Shūdras and Sāmānyas<sup>8</sup> may observe any of the rites proclaimed by the Āgamas, and by these they attain that which they desire (80). The three times of performance (of Sandhyā) are at sunrise, at noon, and at sunset (81).

Shrī Devī said :

Thou hast Thyself said, O Lord ! that when the Kali Age is in full sway for all castes, commencing with the Brāhmanas, Tāntrika rites are alone appropriate. Why,

<sup>1</sup> Whatever purifies the mind—mana/pūta bhaved yena. This is a common expression used to signify anything which brings a feeling of satisfaction to the mind, a feeling that the thing is rightly done.

<sup>2</sup> Sandhyā, the three daily (at Prātāḥ, Madhyāhna, Sāyam) and obligatory ceremonies (see Introduction), which are either Vaidika (which again varies according to the Veda followed) and according to the Tāntrika ritual.

<sup>3</sup> Upāsana.

<sup>4</sup> Pūjā. Both terms refer to worship, but here the former term has reference to the Deva adored, and the latter to the mode or material of the upāsana. So the worship of Shiva is Shiva-upāsana, and his pūjā consists of special Mantras and special offerings, such as the leaf of the bael-tree, etc.

<sup>5</sup> By the knowledge that the Gāyatrī proves the Brahman (Bhāratī).

<sup>6</sup> Sūrya.

<sup>7</sup> Āhnikā-karma.

<sup>8</sup> See p. 158, note 6.



then, dost Thou restrict the Vipras<sup>1</sup> to Vedic rites? It behoveth Thee to explain this fully to Me (82-83).

Shrī Sadāshiva said :

O Thou Who knowest the essence of all things, truly hast Thou spoken. In the Kali Age all observances bear the fruit of enjoyment and liberation when done according to the rites of the Tantras (84). The Brahma-Sāvitṛī,<sup>2</sup> though known as Vaidika, should be called Tāntrika also, and is appropriate in both observances (85). It is, therefore, O Devi ! that I have said that when the Kali Age is in full sway, the twice-born shall alone be entitled to the Gāyatrī, but not the other Mantras<sup>3</sup> (86). In the Kali Age the Sāvitṛī<sup>4</sup> should be said by the Brāhmanas, preceded by the Tāra,<sup>5</sup> and by the Kshatriyas and Vaishyas, preceded by the Kamalā<sup>6</sup> and Vāgbhava<sup>7</sup> Vījas respectively (87). In order, O Supreme Devi ! that a distinction may be drawn between the twice-born and the Shūdras, the daily duties<sup>8</sup> are directed to be preceded by Vaidika Sandhyā<sup>9</sup> (88). Success, however, may also be attained by the mere following of the ordinances of Shambhū.<sup>10</sup> This is verily true, and I repeat it is true and very true, and there is no doubt about it (89). O Adored of the Devas ! even if the stated time for the saying of the daily prayer is past, all who desire emancipation and are not prevented by sickness or weakness should

<sup>1</sup> Brāhmanas.

<sup>2</sup> I.e., The Vaidikā Gāyatrī :

Om bhūr bhuvaḥ svaḥ :

Tat savitur vareṇyam bhargo devasya dhīmahi :

Dhiyo yo naḥ prachodayāt.

(See Introduction.)

<sup>3</sup> The Hanga-vatī and other Vaidik Mantras have been included in the Tantras, but the privilege of the twice-born to the Gāyatrī is retained.

<sup>4</sup> Om, or Ong.

<sup>5</sup> I.e., Shrīng.

<sup>6</sup> I.e., Brahma-Gāyatrī.

<sup>7</sup> I.e., Aṅg.

<sup>8</sup> Āhnika-karma. When one says of another that he is at his "Āhnika," it is understood that the latter is saying his prayers or doing his pūjā.

<sup>9</sup> I.e., only the first three castes are entitled to the Vaidika Sandhyā.

<sup>10</sup> I.e., the Tāntrika ritual ordained by Shiva.

say, "Ong the Ever-existent Brahman"<sup>1</sup> (90). The seat, clothes, vessels, bed, carriages, residence, and household furniture of the worshipper should be as clean as possible (91). At the close of the daily prayers the householder should keep himself occupied with household duties or the study of the Vedas; he should never remain idle (92). In holy places, on holy days, or when the Sun or Moon is in eclipse,<sup>2</sup> he should do inward recitation,<sup>3</sup> and give alms, and thus become the abode of all that is good (93).

In the Kali Age life is dependent on the food that is eaten,<sup>4</sup> fasting is therefore not recommended;<sup>5</sup> in lieu of it, the giving of alms is ordained (94). O Great Queen!<sup>6</sup> in the Kali Age alms are efficacious in the accomplishment of all things. The proper objects of such alms are the poor devoted to meritorious acts (95). O Mother!<sup>7</sup> the first days of the month, of the year, of the lunar half-months,<sup>8</sup> the fourteenth day of the lunar half-month,<sup>9</sup> the eighth day of the light half of the lunar month,<sup>10</sup> the eleventh day<sup>11</sup> of the lunar half-month,<sup>12</sup> the new moon, one's birthday, the anniversary of one's father's death, and days fixed as those of festivals, are holy days (96-97).

The River Ganges and all the great Rivers, the house of the religious Teacher, and the places of the Devas<sup>13</sup> are holy places. But for those who, neglecting the study of the Veda, the service of mother and father, and the protection of their wife, go to places of pilgrimage, such

<sup>1</sup> Ong tat sat Brahmā.

<sup>2</sup> When the Moon or Sun are devoured by Rāhu. One of the names of the latter is Bhū-chhāya (Earth-Shadow), which shows that the ancients were not so foolish in this respect as some suppose them to have been.

<sup>3</sup> Japa.

<sup>4</sup> The reference here is to the belief that in the Satya Yuga the vital functions were dependent on the brain, in the Tretā Age on the bones, in the Dvāpara on the blood, and in the Kali Age on food.

<sup>5</sup> Fasting is not prohibited, and those may do so who can.

<sup>6</sup> Maheshvari.

<sup>7</sup> Ambikā.

<sup>8</sup> Pakṣha.

<sup>9</sup> Chaturdashī.

<sup>10</sup> Shuklāśṭamī.

<sup>11</sup> Ekādashī.

<sup>12</sup> Amāvasyā.

<sup>13</sup> Devatā-kṣhetra.

holy places are changed to hell (98-99). For women there is no necessity to go on pilgrimage, to fast, or to do other like acts, nor is there any need to perform any devotion except that which consists in the service of their husband (100). For a woman her husband is a place of pilgrimage, the performance of penance, the giving of alms, the carrying out of vows, and her spiritual teacher. Therefore should a woman devote herself to the service of her husband with her whole self (101). She should ever by words and deeds of devotion act for the pleasure of her husband, and, remaining faithful to his behests, should please his relations and friends (102).

A woman whose husband is her vow<sup>1</sup> should not look at him with hard eyes, or utter hard words before him. Not even in her thought should she do anything which is displeasing to her husband (103). She who by body, mind, and word, and by pleasant acts, ever pleases her husband, attains to the abode of Brahman (104). Remaining ever faithful to the wishes of her husband, she should not look upon the face of other men, or have converse with them, or uncover her body before them (105). In childhood she should remain under the control of her parents, in her youth of her husband, and in her old age of the friends and relatives of her husband. She should never be independent<sup>2</sup> (106).

A father should not marry his daughter if she does not know her duty to a husband and how to serve him, as also the other rules<sup>3</sup> of woman's conduct (107).

Neither the flesh of human beings, nor the animals resembling them,<sup>4</sup> nor the flesh of the cow, which is serviceable in various ways, nor the flesh of carnivorous animals, nor such meat as is tasteless, should be eaten (108). O Auspicious One!<sup>5</sup> fruits and roots of various kinds,

<sup>1</sup> Pati-vratā—*i.e.*, a chaste and dutiful wife.

<sup>2</sup> *I.e.*, her own mistress, with none to guide and protect her. This is the text of Manu.

<sup>3</sup> Dharmma.

<sup>4</sup> *I.e.*, apes, monkeys, etc.

<sup>5</sup> Shivā.

whether grown in villages or jungles, and all that is grown in the ground, may be eaten at pleasure (109).

Teaching and the performance of sacrifices are the proper duties of a Brāhmana. But if he be incapable of these, he may earn his livelihood by following the profession of a Kshatriya or Vaishya (110). The proper occupation of a Rājanya<sup>1</sup> is that of fighting and ruling. But if he be incapable of these, he may earn his livelihood by following the profession of a Vaishya or Shūdra (111). If a Vaishya cannot trade, then for him the following of the profession of a Shūdra involves no blame. For a Shūdra, O Sovereign Queen!<sup>2</sup> service is the prescribed means of livelihood (112). O Devi! members of the Sāmānya<sup>3</sup> class may for their maintenance follow all occupations except such as are specially reserved for the Brāhmana (113). The latter, void of hate and attachment,<sup>4</sup> self-controlled, truthful, the conqueror of his senses, free of envy and all guile, should pursue his own avocations (114). He should ever be the same to, and the well-wisher of, all men, and teach his well-behaved pupils as if they were his own sons (115). He should ever avoid falsehood, detraction, and vicious habits,<sup>5</sup> arrogance, friendship for low persons, the pursuit of low objects, and the use of language which gives offence (116). Where peace is possible, avoid war.<sup>6</sup> Peace with honour is excellent. O Adorable Face!<sup>7</sup> for the Rājanya it should be either death or victory in battle (117). A man of the

<sup>1</sup> Kshatriya.

<sup>2</sup> Parameshāni.

<sup>3</sup> Vide p. 158, note 6.

<sup>4</sup> Nirmama. Mama, or Mama-tā, is a sense of "Mineness," attachment to self, to one's property, etc.

<sup>5</sup> Vyasana (see p. 164, note 9). Manu enumerates ten evil habits as arising from pleasure, and eight from anger. Under the first head are: hunting, gambling, sleeping in the daytime, gossip, women, intoxicants, dancing, singing, instrumental music, and idle roaming; and under the second: slander, violence, insidious injury, envy, detraction, unjust seizure of property, violent language, and assault. The word translated as "falsehood" (mithyālāpa) in the text may also mean "frivolous conversation."

<sup>6</sup> The Sanskrit may also mean, "Desire for war when there is peace is blameworthy."

<sup>7</sup> Varānanā.

kingly caste should not covet the wealth of his subjects, or levy excessive taxes, but, being faithful to his promises, he should ever in the observance of his duty<sup>1</sup> protect his subjects as though they were his own children (118). In government, war, treaties, and other affairs of State the King should take the advice of his Ministers (119). War should be carried on in accordance with Dharmma.<sup>2</sup> Rewards and punishments should be awarded justly and in accordance with the Shāstras. The best treaty should be concluded which his power allows (120). By stratagem<sup>3</sup> should the end desired be attained. By the same means should wars be conducted and treaties concluded. Victory, peace, and prosperity follow stratagem (121). He should ever avoid the company of the low, and be good to the learned. He should be of a calm disposition, judicious of action in time of trouble, of good conduct, and reasonable in his expenditure (122).

He should be an expert in the maintenance of his forts, well trained in the use of arms. He should ever ascertain the disposition of his army, and teach his soldiers military tactics (123). O Devi ! he should not in battle kill one who is stunned, who has surrendered his arms, or is a fugitive, nor those of his enemies whom he has captured, nor their wives or children (124). Whatever is acquired either by victory or treaty should be distributed amongst the soldiers in shares according to merit (125).

The King should make known to himself the character and courage of each of his warriors, and if he would care for his interests he should not place a large army under the command of a single officer (126). He should not put his trust in any single person, nor place one man in charge of the administration, nor treat his inferiors as equals, nor be familiar with them (127). He should be very learned, yet not garrulous ; full of knowledge, yet anxious to learn ; full of honours, yet without arrogance. In awarding both reward and punishment he should be

<sup>1</sup> Dharmma (*vide* Introduction).    <sup>2</sup> See Introduction.    <sup>3</sup> Upāya

discriminating (128). The King should either himself or through his spies watch his subjects, kinsmen, and servants (129). A wise master should not either honour or degrade anyone in a fit of passion or arrogance and without due cause (130). Soldiers, commanders, ministers, wife, children, and servitors he should protect. If guilty, they should be punished according to their deserts (131). The King should protect, like a father, the insane, incapable, children and orphans,<sup>1</sup> and those who are old and infirm<sup>2</sup> (132). Know that agriculture and trade are the appropriate callings of the Vaishya. It is by agriculture and trade that man's body is maintained (133). Therefore, O Devi! in agriculture and trade all negligence, vicious habits,<sup>3</sup> laziness, untruth, and deceit should be avoided with the whole soul (134). Shivā! when both buyer and seller are agreed as to the object of sale and the price thereof, and mutual promises have been made, then the purchase becomes complete (135). O Dearest One! the sale or gift of property by one who is a lunatic, out of his senses,<sup>4</sup> under age, a captive, or enfeebled by disease, is invalid (136). The purchase of things not seen is concluded by hearing the description thereof. If the article be found to differ from its description, then the purchase is set aside (137). The sale of an elephant, a camel, and a horse is effected by the description of the animal. The sale is, however, set aside if the animal does not answer its description (138). If in the purchase of elephants, camels, and horses a latent vice becomes patent within the course of a year from the date of sale, then the purchase is set aside, but not after the lapse of one year (139). O Devi of the Kulās! the human body is the receptacle of piety, wealth, desires, and final liberation. It should therefore never be the subject of

<sup>1</sup> *Mṛita-bāndhava*, those whose protectors are dead.

<sup>2</sup> The text is *Jvarābhibhūta*, but probably should be read (and is so translated) as *Jarābhibhūta*, the latter being the adjective of *Vṛiddha*. But, read as in the original, the meaning would be "stricken by disease."

<sup>3</sup> *Vyasana* (see p. 171, note 5).

<sup>4</sup> *E.g.*, by drink.

purchase ; and such a purchase is by reason of My commands invalid (140).

O Dear One ! in the borrowing of barley, wheat, or paddy, the profit of the lender at the end of the year is laid down to be a fourth of the quantity lent, and in the case of the loan of metals one-eighth (141). In monetary transactions, agriculture, trade, and in all other transactions, men should ever carry out their undertakings. This is approved by the laws<sup>1</sup> (142). A servant should be skilful, clean, wakeful, careful and alert, and possess his senses under control (143). He should, as he desires happiness in this and the next world, regard his master as if he were *Vishnu* Himself, his master's wife as his own mother, and respect his master's kinsmen and friends (144). He should know his master's friends to be his friends, and his master's enemies to be his enemies, and should ever remain in respectful attendance upon his master, awaiting his orders (145). He should carefully conceal his master's dishonour, the family dissensions, anything said in private or which would disgrace his master (146). He should not covet the wealth of his master, but remain ever devoted to his good. He should not make use of bad words or laugh or play in his master's presence (147). He should not, with lustful mind, even look at the maidservants in his master's house, or lie down with them, or play with them in secret (148). He should not use his master's bed, seat, carriages, clothes, vessels, shoes, jewels, or weapons (149). If guilty, he should beg the forgiveness of his master. He should not be forward, impertinent, or attempt to place himself on an equal footing with his master (150).

Except when in the *Bhairavī-chakra*<sup>2</sup> or *Tattva-chakra*,<sup>3</sup> persons of all castes should marry in their caste according to the *Brāhma* form,<sup>4</sup> and should eat with their own

<sup>1</sup> *Shāstras*.

<sup>2</sup> See p. 175.

<sup>3</sup> See p. 175.

<sup>4</sup> There are eight forms of marriage, of which the *Brāhmadvāha* is that most generally adopted.

people (151). O Great Queen! in these two circles,<sup>1</sup> however, marriage in the Shaiva form is ordained,<sup>2</sup> and as regards eating and drinking, no caste distinctions exist (152).

Shrī Devī said :

What is the Bhairavī-chakra, and what is the Tattva-chakra? I desire to hear, and it kindly behoves Thee to speak of them (153).

Shrī Sadāshiva said :

O Devi! in the ordinances relating to Kula worship I have spoken of the formation of circles<sup>3</sup> by the excellent worshippers at times of special worship (154). O Dear One! there is no rule relating to the Bhairavī-chakra. This auspicious circle may at any time be formed (155). I will now speak of the rites relating to this circle, which benefits the worshippers, and in which, if the Devī be worshipped, She speedily grants the prayers of Her votaries (156).

The Kulāchāryya<sup>4</sup> should spread an excellent mat in a beautiful place, and, after purifying it with the Kāma<sup>5</sup> and Astra<sup>6</sup> Vījas, should seat himself upon it (157). Then the wise one should draw a square with a triangle in it with either vermilion or red sandal wood paste, or simply water (158). Then, taking a painted jar, and smearing it with curd and sun-dried rice, and placing a vermilion mark on it, let him put a branch or leaves and fruit upon it<sup>7</sup> (159). Filling it with perfumed water whilst uttering the Pranava, the worshipper should place it on the

<sup>1</sup> I.e., the Bhairavī and Tattva-chakra.

<sup>2</sup> In other Tantras it is said that in Shaiva marriage a Brāhmana can marry a woman of all the classes, a Kshatriya can marry all classes except a Brāhmana, a Vaishya all classes except Brāhmana and Kshatriya. A Shūdra may marry a Shūdra or Sāmānya, a Sāmānya may marry a Sāmānya alone (ed. Bhakta, p. 338).

<sup>3</sup> Chakra.  
<sup>4</sup> The instructor in Kula worship versed in the Tāntrika Mantras and in the knowledge of the Brahman.

<sup>5</sup> I.e., "Kling."

<sup>6</sup> I.e., "Phat."

<sup>7</sup> Usually a mango twig with leaves and a cocoa-nut is put in the mouth of the jar.